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RELEASED 4TH NOVEMBER

QUEENS OF THE STONE AGE - NO ONE KNOWS

Queens Of The Stone Age release No One Knows, the first single from their album of the year contender, Songs For The Deaf. Brilliantly combining Josh Homme's heavy riffing with truly masterful performances from Nick Oliveri on bass and Dave Grohl on drums, the single is available on 2xCD and 7", featuring live recordings of Song For The Deaf, Tension Head and Avon, plus the Spanish version of Gonna Leave You.

"Great disturbing pop." NME

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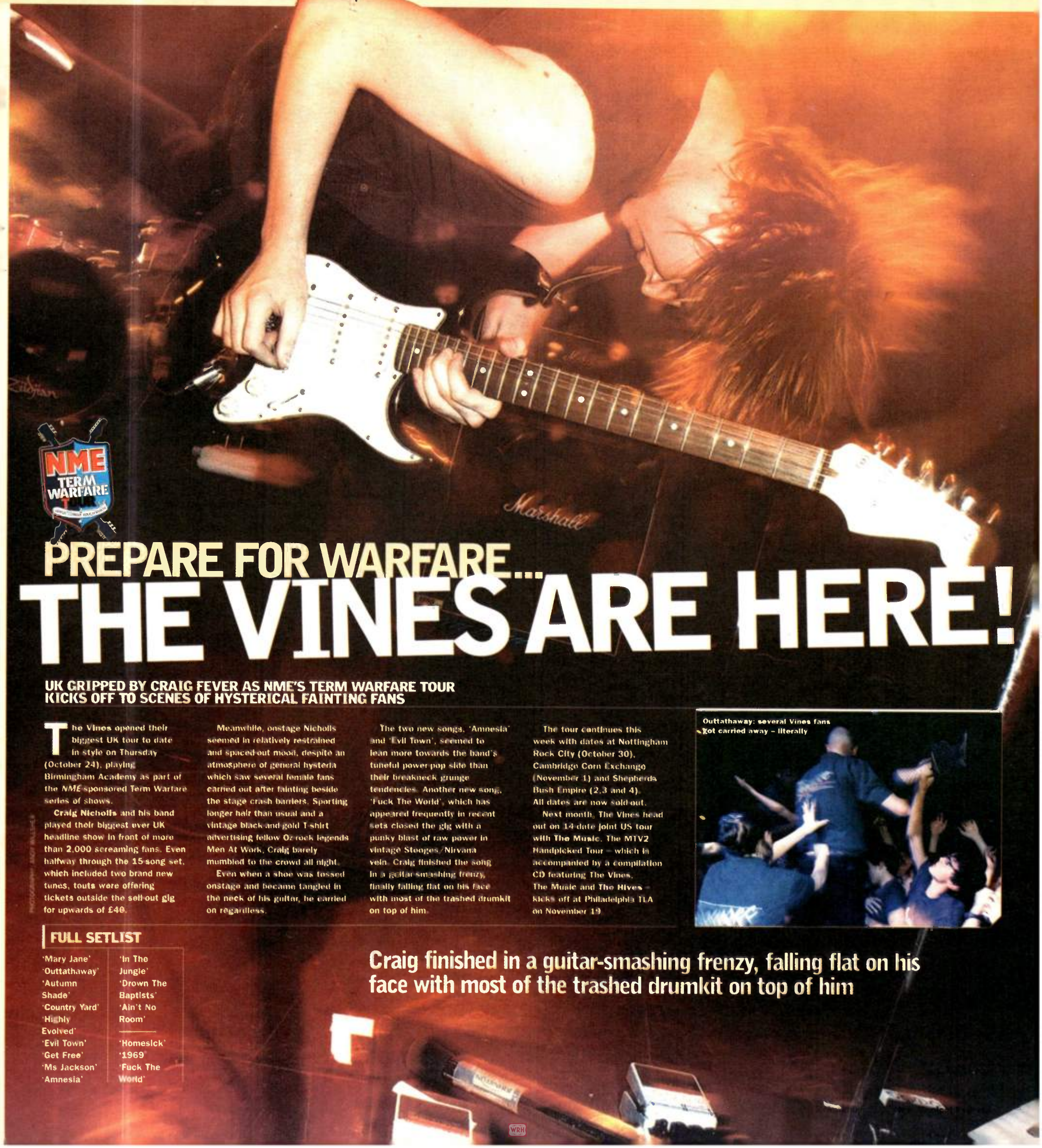


NME TERM WARFARE

PREPARE FOR WARFARE... THE VINES ARE HERE!

UK GRIPPED BY CRAIG FEVER AS NME'S TERM WARFARE TOUR KICKS OFF TO SCENES OF HYSTERICAL FAINTING FANS

The Vines opened their biggest UK tour to date in style on Thursday (October 24), playing Birmingham Academy as part of the *NME*-sponsored Term Warfare series of shows.

Craig Nicholls and his band played their biggest ever UK headline show in front of more than 2,000 screaming fans. Even halfway through the 15-song set, which included two brand new tunes, touts were offering tickets outside the sell-out gig for upwards of £40.

Meanwhile, onstage Nicholls seemed in relatively restrained and spaced-out mood, despite an atmosphere of general hysteria which saw several female fans carried out after fainting beside the stage crash barriers. Sporting longer hair than usual and a vintage black-and-gold T-shirt advertising fellow Oz-rock legends Men At Work, Craig barely mumbled to the crowd all night.

Even when a shoe was tossed onstage and became tangled in the neck of his guitar, he carried on regardless.

The two new songs, 'Amnesia' and 'Evil Town', seemed to lean more towards the band's tuneful power-pop side than their breakneck grunge tendencies. Another new song, 'Fuck The World', which has appeared frequently in recent sets closed the gig with a punky blast of raw power in vintage Stooges/Nirvana vein. Craig finished the song in a guitar-smashing frenzy, finally falling flat on his face with most of the trashed drumkit on top of him.

The tour continues this week with dates at Nottingham Rock City (October 30), Cambridge Corn Exchange (November 1) and Shepherds Bush Empire (2,3 and 4). All dates are now sold-out.

Next month, The Vines head out on 14-date joint US tour with **The Music**. The MTV2 Handpicked Tour – which is accompanied by a compilation CD featuring The Vines, The Music and **The Hives** – kicks off at Philadelphia TLA on November 19.

Outtathaway: several Vines fans got carried away – literally

FULL SETLIST

'Mary Jane'
'Outtathaway'
'Autumn Shade'
'Country Yard'
'Highly Evolved'
'Evil Town'
'Get Free'
'Ms Jackson'
'Amnesia'
'In The Jungle'
'Drown The Baptists'
'Ain't No Room'

'Homesick'
'1969'
'Fuck The World'

Craig finished in a guitar-smashing frenzy, falling flat on his face with most of the trashed drumkit on top of him

London Astoria loses its licence

CAPITAL'S MAJOR VENUE REFUSED PERMIT RENEWAL FOLLOWING SO SOLID PARTY SHOOTING

One of the country's most famous music venues, the **London Astoria**, has had its entertainment licence renewal refused.

The Astoria on Charing Cross Road is one of the most popular music venues in London. It has been used for live music for over a decade and played host to thousands of bands, including U2, Nirvana, Coldplay, Oasis, Blur and The Strokes. It's also close to the heart of *NME*, as we hold our annual residency of shows there at the start of each year.

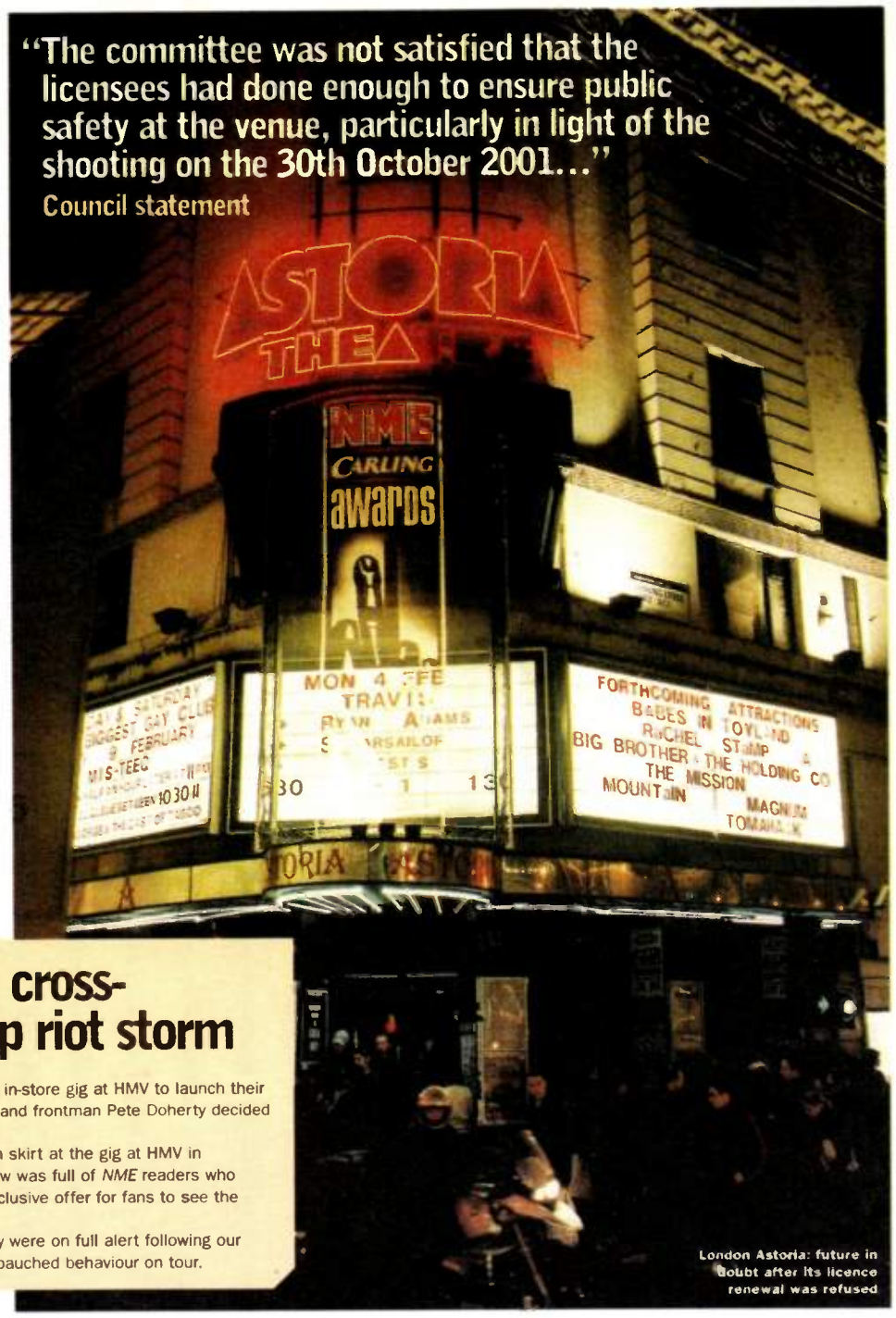
In a statement, a council spokesman cited "public safety" issues as the reason for the refusal. In part, it reads: "The committee was not satisfied that the licensees had done enough to ensure public safety at the venue, particularly in light of the shooting on the 30th October 2001...

"The failure of the licensees to implement appropriate measures to prevent *(the)* large number of public safety breaches alarmed the committee and was the primary reason that the licensees were seen as unfit to hold their licence."

The statement makes reference to the shooting at the venue during a private So Solid Crew party last year. The band released a statement at the time, distancing themselves from the incident, saying they were "not in anyway involved" in the disturbance. A spokesperson for the council told *NME* that the decision not to renew the licence was not based on this one single event.

Mean Fiddler, who own the venue, have issued their own statement saying they will appeal. It reads: "The appeal will be lodged immediately to the Magistrates Court. The decision to refuse was clearly a surprise and appears to be based on the activities associated with the firearms incident in the club in October 2001. However, both the council's own Health and Safety Team and The Metropolitan Police investigated the incident and the changes we have made ensure a similar incident does not re-occur and approved those changes...

"We are confident a Magistrate would approve the renewal. Trading at the venue will be unaffected. Licensing Law allows for continued trading for a 14-day period during which an appeal can be lodged and continued trading up to and during the appeal. An identical procedure is in place for appeals to the Crown Court in the event of the Magistrates decision not going our way. The appeal to the Magistrates is not expected to be heard until February and we are positive that this... will be overturned."


"The committee was not satisfied that the licensees had done enough to ensure public safety at the venue, particularly in light of the shooting on the 30th October 2001..."
Council statement
NME
CARLING
awards
FORTHCOMING ATTRACTIONS
BIG BROTHER
THE MISSION
London Astoria: future in doubt after its licence renewal was refused

PHOTOGRAPHY: ROGER SARGENT/ALL ACTION/ANDY WILLSHER

Libertines in cross-dressing shop riot storm

The Libertines played a riotous in-store gig at HMV to launch their debut album 'Up The Bracket' – and frontman Pete Doherty decided to dress up for the occasion.

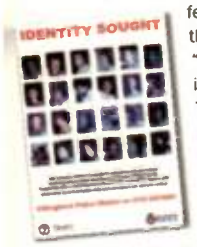
Here's Pete wearing his denim skirt at the gig at HMV in London's Oxford Street. The show was full of *NME* readers who got into the gig thanks to our exclusive offer for fans to see the band for free.

The edgy-looking store security were on full alert following our revelations about the band's debauched behaviour on tour.

Police close in on Leeds suspects

Police say they have identified at least half of the people they claim were ring-leaders in rioting following the **Leeds festival** this summer.

Following an appeal for information last week, the West Yorkshire force published a rogues gallery of 24 photos featuring young men they claim were "principally involved" in disturbances at Temple Newsam site at the close of this year's festival. A spokesperson said that due to information received from the public, police expect to make arrests this week.



Anyone identified will be questioned and could face charges relating to arson, criminal damage, assault and public order offences.

Rioting started in the early hours of August 26, at the close of the festival. Up to 500 fans went on the rampage during the disturbances.

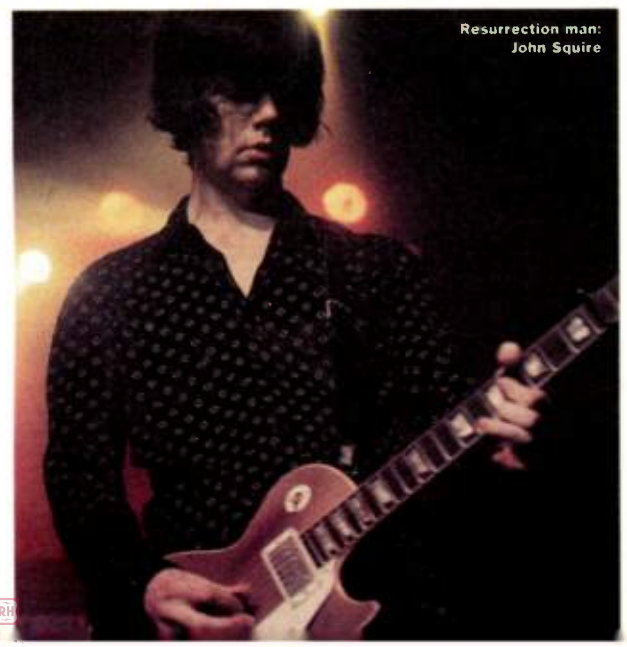
Over 200 police, many wearing riot gear, were attacked with bottles and other missiles by rioters as they attempted to contain the violence which lasted for several hours.

Squire to make NME comeback

Former **Stone Roses** guitarist **John Squire** is to launch his live comeback with the support of *NME*.

Squire will be performing material from his debut album 'Time Changes Everything' at the *NME* 5.0 show at Liverpool University on November 12. At a recent Xfm session, Squire played a solo version of the Roses' 'Waterfall' and he is believed to be rehearsing several more Roses classics for his live show.

Squire, who released his first solo single 'Joe Louis' last week , plays a full tour in January and February 2003. For tickets call the *NME* Ticketline on 0870 1 663 663. Calls are charged at national standard rate.


Resurrection man: John Squire

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

1	1	**DILEMMA**	KELLY FEAT KELLY ROWLAND (UNIVERSAL)
2	2	**THE KETCHUP SONG (ASEREJE)**	LAS KETCHUP (COLUMBIA)
4	3	**NU FLOW**	BIG BROVAZ (EPIC)
–	4	**LIKE I LOVE YOU**	JUSTIN TIMBERLAKE (JIVE)
–	5	**ONE LOVE**	BLUE (INNOCENT)
–	6	**ELECTRICAL STORM**	U2 (ISLAND)
3	7	**COMPLICATED**	AVRIL LAVIGNE (ARISTA)
16	8	**I'M RIGHT HERE**	SAMANTHA MUMBA (WILD CARD)
5	9	**NEW DIRECTION**	S CLUB JUNIORS (POLYDOR)
7	10	**JUST LIKE A PILL**	PINK (ARISTA)
17	11	**LUV U BETTER**	LL COOL J (DEF JAM)
6	12	**THE LONG AND WINDING ROAD/ SUSPICIOUS MINDS**	WILL YOUNG & GARETH GATES (S)
12	13	**THE TIDE IS HIGH (GET THE FEELING)**	ATOMIC KITTEN (INNOCENT)
9	14	**THERE BY THE GRACE OF GOD**	MANIC STREET PREACHERS (EPIC)
18	15	**WHAT I GO TO SCHOOL FOR**	BUSTED (UNIVERSAL)
8	16	**ALL MY LIFE**	FOO FIGHTERS (RCA)
13	17	**YOU WERE RIGHT**	BADLY DRAWN BOY (TWISTED NERVE)
10	18	**DOWN BOY**	HOLLY VALANCE (LONDON)
11	19	**MY VISION**	JAKATTA FEAT SEAL (MOS/RULIN)
15	20	**DOWN 4 U**	IRV GOTTI PTS (MURDER INC/MERCURY)
14	21	**LITTLE BY LITTLE/SHE IS LOVE**	OASIS (BIG BROTHER)
–	22	**THE ZEPHYR SONG**	RED HOT CHILI PEPPERS (WARNER BROS)
–	23	**BLINK**	ROSIE RIBBONS (T2)
22	24	**CLEANIN' OUT MY CLOSET**	EMINEM (INTERSCOPE)
20	25	**GANGSTA LOVIN'**	EVE FEAT ALICIA KEYS (INTERSCOPE)
21	26	**DREAMING OF YOU**	THE CORAL (DELTASONIC)
23	27	**LIFE GOES ON**	LEANN RIMES (CURB/LONDON)
–	28	**SUNNY DISCO BALLS**	WHO DA FUNK FEAT JESSICA EVE (CREAM)
24	29	**WHEN I LOST YOU**	SARAH WHATMORE (RCA)
19	30	**CHECK THE MEANING**	RICHARD ASHCROFT (HUT)
28	31	**GOT TO HAVE YOUR LOVE**	LIBERTY X (V2)
26	32	**NESSAJA**	SCOOTER (SHEFFIELD TUNES)
–	33	**LONG DISTANCE**	TURIN BRAKES (SOURCE)
–	34	**LIVE IN A HIDING PLACE**	ELEWID (PARLOPHONE)
–	35	**ADRENAline**	CALLING (RCA)
–	36	**DON'T HUG YOURSELF**	THE STREETS (679/LOCKED ON)
–	37	**SIX DAYS**	DJ SHADOW (ISLAND)
32	38	**SHE HATES ME**	PUDDLE OF MUDD (GEFFEN)
30	39	**UNDERNEATH IT ALL**	NO DOUBT (INTERSCOPE)
38	40	**UNDERNEATH YOUR CLOTHES**	SHAKIRA (EPIC)

UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

–	1	**ONE BY ONE**	FOO FIGHTERS (RCA)
1	2	**FROM NOW ON**	WILL YOUNG (S)
3	3	**FORTY LICKS**	THE ROLLING STONES (VIRGIN DECCA)
6	4	**NELLYVILLE**	NELLY (UNIVERSAL)
2	5	**ELV1S – 30 NUMBER 1 HITS**	ELVIS PRESLEY (RCA)
17	6	**THE VERY BEST OF**	FLEETWOOD MAC (WSM)
5	7	**MISSUNDAZTOOD**	PINK (ARISTA)
4	8	**COME AWAY WITH ME**	NORAH JONES (PARLOPHONE)
8	9	**A RUSH OF BLOOD TO THE HEAD**	COLDPLAY (PARLOPHONE)
7	10	**LET GO**	AVRIL LAVIGNE (ARISTA)
–	11	**HUMAN CONDITIONS**	RICHARD ASHCROFT (HUT)
–	12	**COMFORT IN SOUND**	FEEDER (ECHO)
12	13	**FOOTPRINTS**	HOLLY VALANCE (LONDON)
10	14	**BY THE WAY**	RED HOT CHILI PEPPERS (WARNER BROS)
9	15	**HEATHEN CHEMISTRY**	OASIS (BIG BROTHER)
–	16	**TOGETHER**	S CLUB JUNIORS (POLYDOR)
27	17	**VISIONS**	JAKATTA (MOS/RULIN)
15	18	**FEELS SO GOOD**	ATOMIC KITTEN (INNOCENT)
16	19	**A LITTLE DEEPER**	MS DYNAMITE (POLYDOR)
25	20	**THE CORAL**	THE CORAL (DELTASONIC)
47	21	**DEFINITIVE**	INXS (MERCURY)
30	22	**TWISTED ANGEL**	LEANN RIMES (CURB/LONDON)
11	23	**SONGBOOK – A LIFETIME OF MUSIC**	DAVID GATES (JIVE/WSM)
22	24	**ANGELS WITH DIRTY FACES**	SUGABABES (ISLAND)
14	25	**AQUALUNG**	AQUALUNG (8 UNIQUE)
19	26	**THE EMINEM SHOW**	EMINEM (INTERSCOPE)
–	27	**SHAMAN**	SANTANA (ARISTA)
13	28	**THE RAGPICKER'S DREAM**	MARK KNOPFLER (MERCURY)
–	29	**ALED**	ALED JONES (UCJ)
18	30	**IMAGINE**	EVA CASSIDY (BLIX STREET/HOT)
20	31	**GREATEST HITS I, II & III**	QUEEN (PARLOPHONE)
–	32	**YESTERDAY'S MEMORIES**	DANIEL O'DONNELL (ROSETTE)
–	33	**LOST HORIZONS**	LEMON JELLY (IMPOTENT FURY)
38	34	**ASHANTI**	ASHANTI (MURDER INC/MERCURY)
23	35	**ESCAPE**	ENRIQUE IGLESIAS (INTERSCOPE)
31	36	**SONGBIRD**	EVA CASSIDY (BLIX STREET/HOT)
43	37	**SONGS FOR THE DEAF**	QUEENS OF THE STONE AGE (INTERSCOPE)
32	38	**ALL RISE**	BLUE (INNOCENT)
–	39	**THE ULTIMATE COLLECTION**	WHO (POLYDOR/UMTV)
49	40	**CAMINO PALMERO**	CALLING (RCA)

MIDWEEK CHARTS SUPPLIED BY THE OFFICIAL UK CHART COMPANY

Kurt diary set to make rock history

NIRVANA STAR'S JOURNALS COULD BECOME THE BIGGEST-SELLING ROCK BOOK EVER

"The appeal of the book is so wide. From teens just getting into Nirvana to those who remember them from first time around"
Scott Pack, Waterstone's

Journals, the long-awaited collection of **Kurt Cobain**'s diaries, could become the biggest selling rock'n'roll book of all time, a spokesperson for the Waterstone's chain of bookshops has revealed.

The book, set for publication on November 4, could sell 100,000 copies in the UK alone this year, outstripping even Roy Keane's autobiography.

"It will be the biggest-selling music book this Christmas, without doubt," Scott Pack, Buying Manager for Waterstone's, told *NME*. "And it could even be one of the biggest sellers of any book this year. The appeal of *Journals* is so wide. It will run from teens just getting into Nirvana, to those who remember them from first time around.

"The key thing for it is that it'll be on Christmas lists – it'll be one of the books people ask for as a gift."

Pack said that the book is expected to shift up to 100,000 copies. Roy Keane's book, *Keane: The Autobiography*, has sold between 50,000 and 75,000 copies nationwide to date.

NME is devoting an entire issue to Kurt Cobain next week, including exclusive pages from the diaries.

However, as the publication date draws closer, a series of controversies are beginning to build around the tome.

Two separate anti-diaries schools have sprung up. One of them, led by Seattle journalist and longtime conspiracy theorist Richard Lee, claims the entire collection is a fabrication. The other comes from Cobain fans and former associates who condemn the publication claiming it is against the late Nirvana frontman's wishes.

Lee, who hosts a long-running cable TV show called *Kurt Cobain Was Murdered*, insists the diaries are the latest in a series of frauds by Cobain's widow Courtney Love.

He also attacked *Newsweek* magazine which last week ran with a Cobain cover and extracts from the book.

"What's *Newsweek*'s excuse?" Lee asked. "*(They)* should have been much more cautious in playing the role of passive authenticator of this apparently forged material."

Lee also went on at length attempting to back up his claim insisting some handwriting in the diary was not Cobain's.

Meanwhile, Nirvana fans are pointing to a diary entry, published in *Newsweek*, that proves their contention that Cobain did not want the diaries published. It reads: "Within the months between October 1991 through December 92 I have had four notebooks filled with two years' worth of poetry and personal writing... The most violating thing I've felt this year is not the media exaggerations or the catty gossip, but the rape of my personal thoughts. Ripped out of pages from my stay in hospitals and aeroplane rides, hotel stays etc. I feel compelled to say fuck you, fuck you to those of you who have absolutely no regard for me as a person. You have raped me harder than you'll ever know."

Nirvana bassist Krist Novoselic has distanced himself from the diaries. "He feels it's wrong to talk about something this private. He doesn't want to be involved with these diaries on any level," his manager Cory Moore said.

'NIRVANA' TRACKLISTING REVEALED

The tracklisting for 'Nirvana', the band's long-awaited greatest hits collection, has finally been confirmed. The album includes a previously unreleased single mix of 'Pennyroyal Tea'. The 15 songs are:

'You Know You're Right'
'About A Girl'
'Been A Son'
'Sliver'
'Smells Like Teen Spirit'
'Come As You Are'
'Lithium'
'In Bloom'
'Heart-Shaped Box'
'Pennyroyal Tea'
'Rape Me'
'Dumb'
'All Apologies' ('MTV Unplugged' version)
'The Man Who Sold The World' ('MTV Unplugged' version)
'Where Did You Sleep Last Night?' ('MTV Unplugged' version)

Phil Spector to produce second Vines album

Phil Spector: first he produced Starsailor, now The Vines

The Vines look set to recruit music legend Phil Spector to produce their second album next year.

Spector, famous for his Wall Of Sound production, is currently working with Starsailor on their second album.

He's very bullish about both groups," Spector's friend and attorney Martin Mitchelson told the *New York Times*.

PHOTOGRAPHY: STEVE DOUBLE/RETNA

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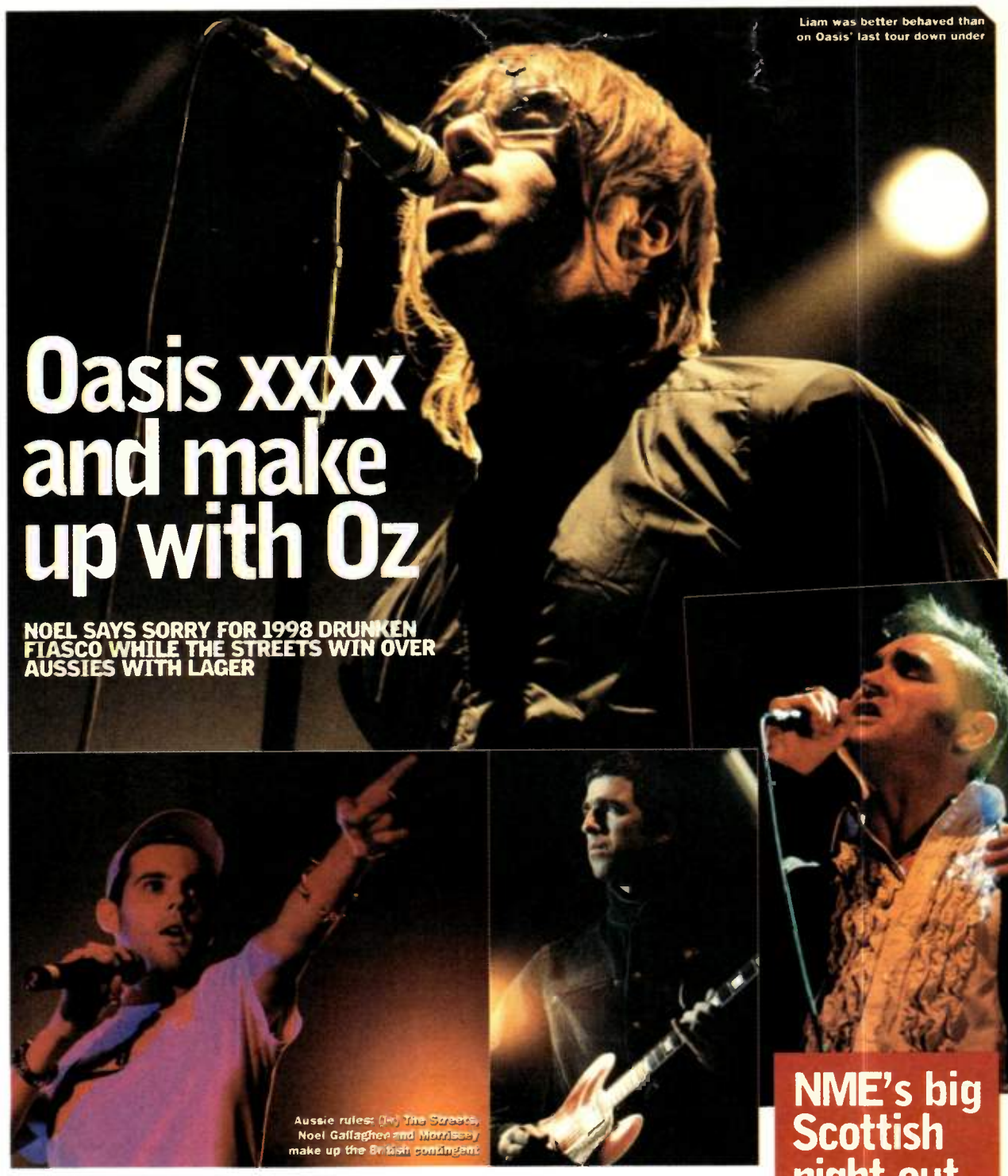

Liam was better behaved than on Oasis' last tour down under

Aussie rules: (l-r) The Streets, Noel Gallagher and Morrissey make up the British contingent

Oasis xxxx and make up with Oz

NOEL SAYS SORRY FOR 1998 DRUNKEN FIASCO WHILE THE STREETS WIN OVER AUSSIES WITH LAGER

Oasis have made up with Australia after their infamous drunken tour of four years ago – and **The Streets**' **Mike Skinner** has won over new fans thanks to his penchant for lager.

On their first tour of Australia, The Streets proved a major hit at the 20,000-capacity Livid Festival in Melbourne. They were joined on the bill by fellow Brits **Morrissey** and **Mogwai**, along with **Mercury Rev** and **...And You Will Know Us By The Trail Of Dead**.

Mike Skinner drained a can of Australian VB lager during his set and repeatedly booted a beach ball into the audience. Seeing The Streets for the first time, the Australian crowd responded with Mexican waves and cheers for every tune from the 'Original Pirate Material' album.

Oasis were below Australian band **Powderfinger** on the bill at Livid. But they are at least back in favour following the shambolic, alcohol-fuelled tour of 1998.

In an interview with national youth network radio Triple J, Noel all but apologised for the 1998 fiasco – when the boys' antics got them banned from flying Cathay Pacific and Liam punched an autograph-seeking fan.

"Everybody was pretty well-oiled, shall we say," said Noel. "When you drink on tour there comes a point where you have to go to bed, whereas I remember staying up here for two or three days at a time, just going mad.

"I mean, anybody would do the same in our position. We'd just got paid as well. Halfway through that tour, all the money had just come in from 'Morning Glory', like 18 million albums and we got royalty cheques. I remember being here and they were, like, in the millions. You know, like millions and millions of pounds and, I'm afraid, fucking arsed about the crowd and the gig. I've just become a multi-fucking-millionaire, we'll be back soon enough, you know what I mean? Fucking give us it! I just defy anybody to take the phone call that says you've got £10million in the bank, and not fucking party."

After a rousing 'Cigarettes & Alcohol', the band showed their softer side when Liam dedicated 'Better Man' to the victims of the terrorist bombings in Bali.

'Don't Look Back In Anger' was one of the highlights, and Noel even corrected the Aussies' pronunciation. "It's AN-GER, not En-Ga," he complained in his best Australian accent.

Noel and Liam later stood at the side of the stage with Mogwai and members of Trail Of Dead to watch Morrissey.

"I remember staying up here for two or three days, just goin' mad" Noel Gallagher

NME's big Scottish night out

The *NME* Scottish Showcase is launching at King Tut's Wah Wah Hut in Glasgow on Thursday, November 21.

The *NME* showcase is to be a regular night for new bands at King Tut's. The bands to appear on the first night are **Lapsus Linguae, Policechief, Kain** and **Odeon Beatclub.**

Tickets are available from *www.scotland.ticketmaster.co.uk*, 0870 1690100, and usual ticket outlets including King Tut's (no booking fee), and will be £5 in advance.

The doors will open at 8pm, with the first act (to be confirmed) onstage at about 8.30pm.

Unsigned acts will also be appearing at the Musicworks event in Glasgow, October 31 to November 2. For details go to *www.musicworksuk.com*

PHOTOGRAPHY: IAN BELL

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Inside every copy of the Guardian – a six-track CD sampler from Badly Drawn Boy featuring two exclusive new tracks from his forthcoming album, "Have you fed the fish?"

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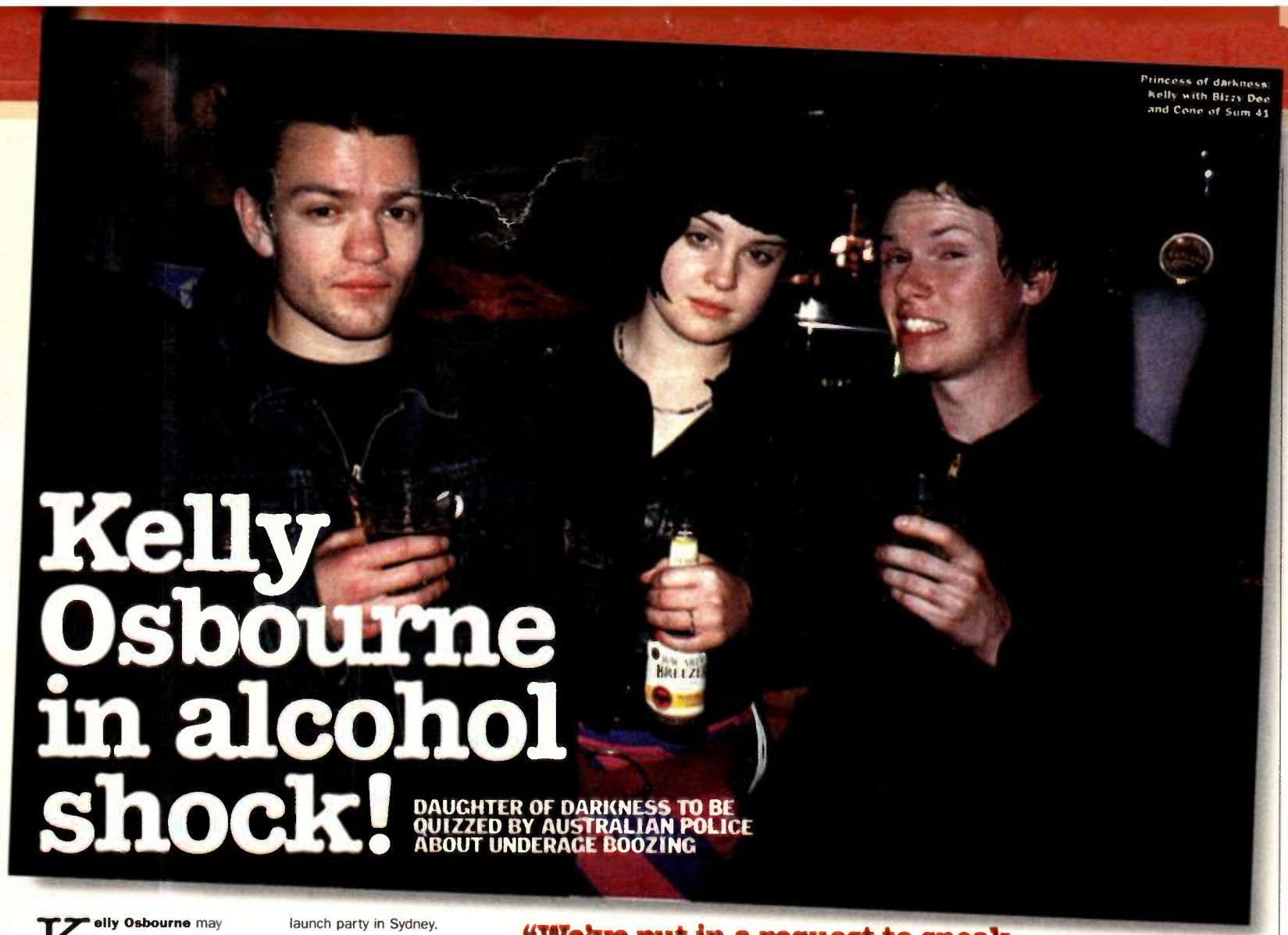


Princess of darkness: Kelly with Bizzy Dee and Cone of Sum 41

Kelly Osbourne in alcohol shock!

DAUGHTER OF DARKNESS TO BE QUIZZED BY AUSTRALIAN POLICE ABOUT UNDERAGE BOOZING

Kelly Osbourne may have only just turned 18, but she's already getting in similar trouble to her hell-raising old man.

Kelly, daughter of Ozzy, has managed to shock boozy Australia by allegedly being an underage drinker. Sydney's city central police are investigating allegations that Kelly was served alcohol in an inner-city bar during her whirlwind visit. The star of *The Osbournes* reality TV show was pictured with an alcopop at a launch party in Sydney.

Local area Commander Superintendent Glen Harrison yesterday said he had spoken to the management of the bar, but now needed to speak with Osbourne herself.

"We've put in a request to speak with Kelly Osbourne and representatives from her record company on her return to Australia," Supt Harrison said. "Then we'll determine what action should be taken."

Police will have to wait until December for Kelly to return, when she will take part in the Rumba music festival. Also performing will be **Natalie Imbruglia** – who Kelly recently described as a "c—" during a visit to Australia's ARIA awards.

"We've put in a request to speak with Kelly Osbourne on her return to Australia" Supt Harrison

Kelly has also just finished her debut album, titled 'Shut Up!'. The title track is a likely single, and the album will also include her Top Ten cover version of Madonna's 'Papa Don't Preach' and new song 'Disconnected'. It will be released in the US on November 26.

Meanwhile, the new series of *The Osbournes* could return to television as early as next month. An MTV spokesperson for the hugely successful show, which follows the life of Ozzy and his family, said it could be running in November in the US.

The new series of *The Osbournes* is likely to feature Ozzy's wife Sharon's battle against cancer. Sharon is also planning to launch a spin-off chat show of her own.

In brief

The Datsuns have spoken about their rapid rise to fame in the UK. Christian Datsun told *Undercover News* in Australia that he's taking the band's overnight success in his stride.

"I thought it was funny," he said. "'There's my face' *(on the cover of* NME*)*. It's not a bad photo but it's not a big deal. We aren't wrapped up about being on the cover. We all find it amusing more than anything else."

He added: "The album is being promoted and my ego is out of control. There are posters of me all over the world."

The Datsuns return to the UK for gigs in December.

Hotly-tipped Australian newcomers **Rocket Science** play their first headline UK gig next week – and they've landed a prestigious London support slot with **The Vines**.

The band play their first UK headline show at London Camden Monarch on Tuesday (November 5). The four-piece will support fellow Aussies The Vines at London Shepherds Bush Empire on November 4.

Rocket Science release a limited-edition seven-inch single, a double A-side featuring 'Heavy Traffic' and 'Going Away', on Monday.

Missy Elliott and **Eve** are to release a joint album in aid of charity.

Missy said: "Me and Eve are supposed to do an album together and start working on it in February. Right now we're talking about giving half the money to a charity, maybe kids who been abused or something."

Missy said that she is also involved on a tribute album for the R&B star **Aaliyah**, featuring unreleased material by the late star.

Drugs have been found aboard **Kid Rock**'s tourbus just hours after the star played the first night of a tour with **Aerosmith**.

The bus was pulled over by police in West Palm Beach, Florida, on Saturday October 19 and searched. A small amount of cocaine, a pair of marijuana joints and $3,717 in cash in a metal briefcase were discovered, according to a police report from the St Lucie County Sheriff's Office.

Kid Rock was not on the bus; he was en route to Nashville on a plane at the time. The County Sheriff's Office charged Rock's personal assistant, Kevin J McMahon, 36, with drug possession. McMahon was freed on bail on Sunday (October 20) after being charged with one felony count of cocaine possession and misdemeanor counts of marijuana and drug paraphernalia possession.

PHOTOGRAPHY: RETNA/LFI

Henry Rollins Vs Courtney Love

Stand aside. While the last few weeks have seen *You Cock!* play host to a number of lightweight spats, this week, two heavyweight bruisers go toe-to-toe.

In the red corner is **Henry Rollins**, the tattooed hardcore legend turned Hollywood star. He's spoiling for trouble with the lady in the blue corner, the grand dame of American alt.rock, inheritor of Nirvana's vast legacy and Hollywood star, **Courtney Love**.

Henry is annoyed at Courtney for allowing the publication of Kurt Cobain's diaries.

"I think it's really disgusting that Courtney would do that," he raged. "It's like you keep pulling legs off this bug. Leave the guy alone before we hear him start screaming from his grave. I mean, goddamn, how many times do you have to pull this guy's skirt up?"

Getting into his stride, Henry added: "Courtney Love – a bulldozer on legs. Leave the dude alone and don't try and prop up your own sagging career with your dead husband."

Courtney has not yet responded. However, she's never one to allow a good row to pass her by – as **Dave Grohl** and **Krist Novoselic** will testify. Watch this one run and run.

Blur making a Great Escape to Devon

Blur retreat to country house

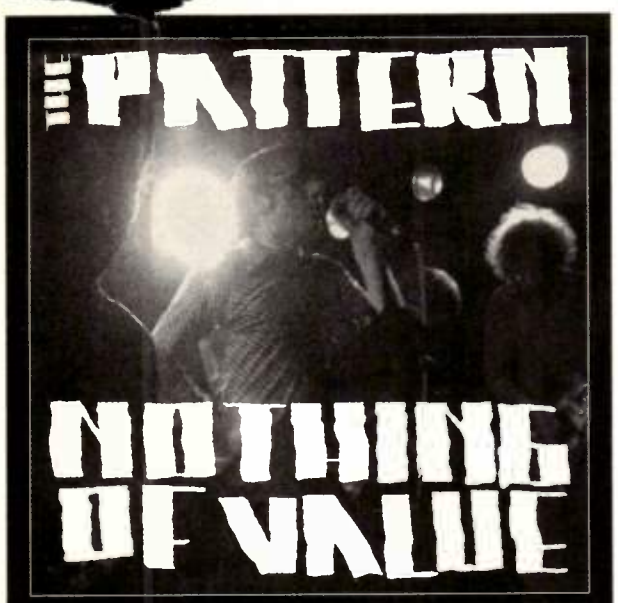
Blur are back in the UK – and are to give up London to finish their LP in Devon

The album, their seventh, is now almost complete. Currently untitled, it is due for release early next year. Bassist **Alex James** has revealed that he, **Damon Albarn** and **Dave Rowntree**, having returned from Morocco with producer **Fatboy Slim**, have chosen Devon over their usual studio, the Townhouse in Shepherds Bush, to finish the album.

"The way we make music has changed," James wrote on the band's official website. "Now all you need to make an album is a laptop, one decent microphone and a cool haircut. For that matter swap the microphone for a camera and you can make a feature film."

James said that in the 12 months since work started on the new record, he has recorded with "girls, greboes, orchestras and maniacs", and explained more the band's reasons for travelling to Africa – even if it meant leaving estranged guitarist **Graham Coxon** in London.

"By leaving the clutter of our lives behind we've managed to set ourselves free," he said. "That's all you can hope to do as a musician. Making music takes you to all the great cities of the western world but you never really leave the bubble of western civilisation; it's a real effort to do that but aren't all the best things? Rumours of our demise have been greatly exaggerated."



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White Stripes appear on right-winger's talk show

COULD THEIR COOL CROWN BE SLIPPING?

The White Stripes have courted controversy by appearing on a US TV show hosted by right-wing Republican and political enemy of **Eminem**, Senator **John McCain**.

Meg and Jack agreed to appear on the prestigious *Saturday Night Live* show in the US, which has previously featured musical guests such as **Britney Spears**, **Ryan Adams**, **Pink** and **The Strokes**.

But the guest host of the topical comedy show on October 19 was Republican senator McCain, an acolyte of former president Ronald Reagan and a presidential hopeful. As chairman of the Senate Commerce Committee, the senator was also outspoken recently about Eminem's lyrics and their effect on young people.

The 62-year-old father of seven has been the Republican senator for Arizona for 20 years, after serving in the navy. McCain, who was a Reagan supporter in the '80s, made an unsuccessful bid for the presidency in 2000. He was famously held as a prisoner of war in Vietnam from 1967 until 1973, when his plane was shot down over Hanoi. He has been decorated with the Silver Star, Bronze Star, Legion Of Merit, Purple Heart and Distinguished Flying Cross.

Despite the senator's political leanings, The White Stripes were keen to play, even stepping in at the last minute to replace **Nelly** on the show. Their decision to appear on the show follows shock in the music industry that they recently agreed to play a one-off outdoor show in New York sponsored by car giant Nissan. The White Stripes have previously turned down corporate cash from Gap to use their music in an advert for their clothes.

Their appearance follows shock in the music industry that they recently played a show sponsored by car giant Nissan

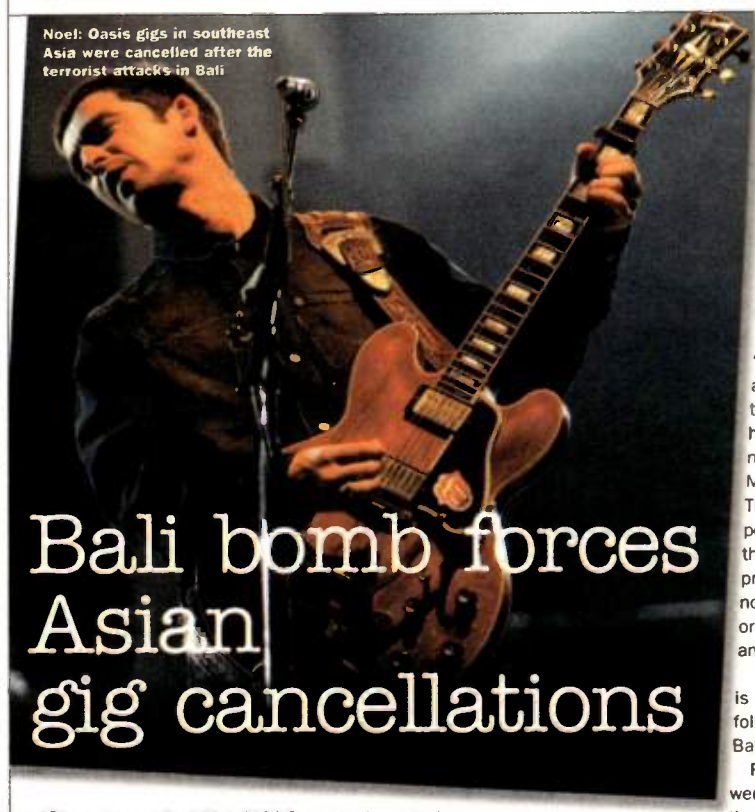
The duo performed 'Dead Leaves And The Dirty Ground' and 'We're Going To Be Friends'. Despite giving their usual stunning performance, some viewers expressed surprise that they would appear on TV with the Republican senator.

"I really didn't think it would look too good for the senator to be introducing someone with questionable lyrics," complained one of the more conservative *SNL* fans.

Another joked about the Stripes: "I don't think McCain listens to that in his car on his way to work."

McCain himself sang on the show at one point, taking a pot-shot at Hollywood campaigner **Barbra Streisand**. "For 20 years, Barbra Streisand has been trying to do my job, so now I'm going to try to do hers," he told viewers.

Jack'n'Meg...all right-wing on the night


Noel: Oasis gigs in southeast Asia were cancelled after the terrorist attacks in Bali

Bali bomb forces Asian gig cancellations

Oasis and **Red Hot Chili Peppers** have both cancelled shows in southeast Asia because of security concerns following increased terrorist activity in the region.

Oasis were due to play the Manilla Araneta Coliseum in the Philippines last week (October 23). In the wake of the terrorist attack in Bali on October 12, the show was cancelled. A spokesperson for the group said that "extreme security precautions" would have to be put in place for the gig to go ahead, something the band were not prepared to do.

A statement reads: "Due to recent terrorist attacks in both Bali and the Philippines, Oasis have regretfully decided not to play their show in Manilla on October 23. They did not wish to perform a show under the extreme security precautions that would now have to be taken in order to guarantee crowd and band safety."

Much of southeast Asia is on terrorist alert following the bombing at a Bali nightclub.

Red Hot Chili Peppers were due to play a show at the Garuda Wisnu Kencana in Bali on December 14. A statement on the band's official website cites the "state department travel advisory" as the reason for the cancellation.

Meanwhile, Oasis have added two dates to their UK tour at Nottingham Arena on November 10 and 11.

Charlies deny split claims

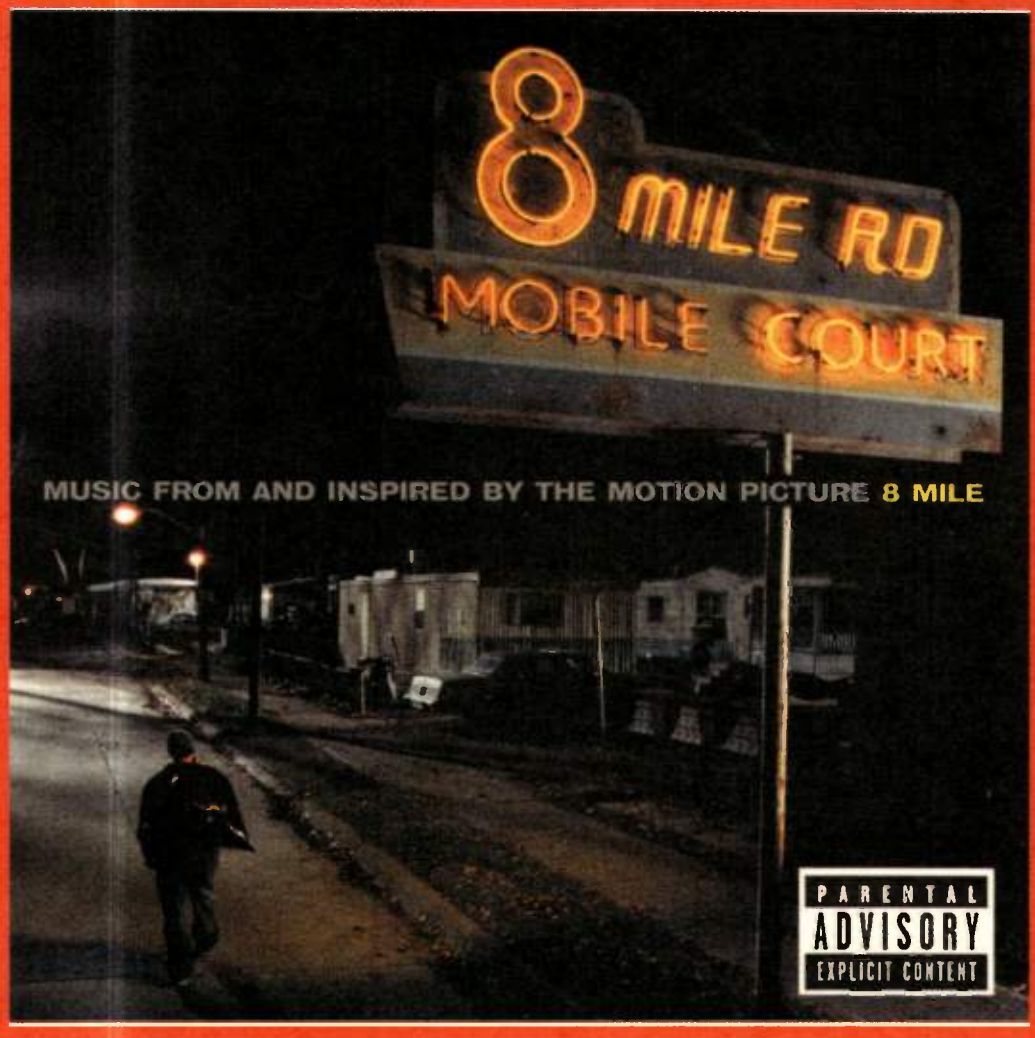
The Charlatans have insisted they still have a future – despite revelations that frontman Tim Burgess has started work on a solo album in LA.

As *NME* revealed last week, Burgess has been working with songwriter Linus Of Hollywood and psychedelic alt.country outfit Beachwood Sparks on a solo album with a country-rock feel.

As a result, there had been rumours that the band were going to call it a day. The band issued the following statement: "The Charlatans are not about to split. Tim has been working on his solo project in LA – all the band members do other things in their time away from The Charlatans. All this has no bearing whatsoever on the next Charlatans record, for which demoing will begin in January."

PHOTOGRAPHY: PIETER M VAN HATTEM/WIRE IMAGE/LFI

VIRGIN LOVES



Eminem presents probably the best hip-hop soundtrack of all time. Alongside 3 new exclusive Eminem tracks including the forthcoming single Lose Yourself, it features a brace of established superstars like Jay-Z, Nas and Xzibit.

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Ryan, Iggy and Rollins team up for prisoners' benefit

US PUNK GODFATHER HENRY ROLLINS HEADS ALL-STAR LINE-UP FOR 'WEST MEMPHIS THREE'

Henry Rollins has assembled a gallery of stars including **Ryan Adams**, **Iggy Pop**, **Slipknot**'s **Corey Taylor** and **Chuck D** to perform on 'Rise Above', a benefit album for the West Memphis Three – a trio of men convicted for the 1993 murder of three children.

The album, which sees guests cover songs by Californian proto-punks **Black Flag**, follows on from a benefit show Rollins organised in support of the men this March.

"I didn't really know what else to do to raise money," Rollins told *NME*. "I don't have a lot of resources past being able to make a record. I can't make a benefit movie. And just doing a handful of shows seemed like a momentary thing whereas this has its own life. It can go places where I can't necessarily go all the time."

Rollins chose the album guests according to voices he felt would fit the songs. However, it was Ryan Adams who approached him asking what he could do to help.

"He's a cool guy, a really cool guy. Ryan's guy called me and said, 'We're going to listen to a whole load of versions *(Ryan has done)* of 'Nervous Breakdown' and send you the best one.' And two days later it arrived in the mail. And I thought – that's cool. He's a stand-up guy. I'm a fan."

Rollins believes the West Memphis Three – whose case is documented below – will be released when the full facts of their case are allowed to come out.

"I think what needs to happen is they need to have a real trial and they need to have all the evidence really weigh in," he said. "The first time round, there was no evidence. These guys basically got sent up the river for having black T-shirts and reading Stephen King novels. You listen to Pink Floyd, you have a mullet haircut, you read Stephen King – that's in a big American wide lane of boring white people. I think it's kind of lame, but I don't think they should send you to prison."

He added: "In any other court of law, if you tried holding up T-shirts and books, if you tried that in California or Ohio, you would get laughed out of court. It just wouldn't hold up. Somehow in this one court in Arkansas this hysterical version of evidence is taken as fact. And so, what I'm hoping for is a new trial with an unbiased judge and jury and then the evidence will weigh in. I truly think the boys are innocent."

WHO ARE THE WEST MEMPHIS THREE?

On May 5 1993, the bodies of three eight-year-old boys – Christopher Byers, Michael Moore, and Stevie Branch – were found lying naked in a shallow creek in West Memphis, Arkansas. Their feet and hands were bound 'hog-style' with their shoelaces. They had been savagely assaulted and one boy had been sexually mutilated.

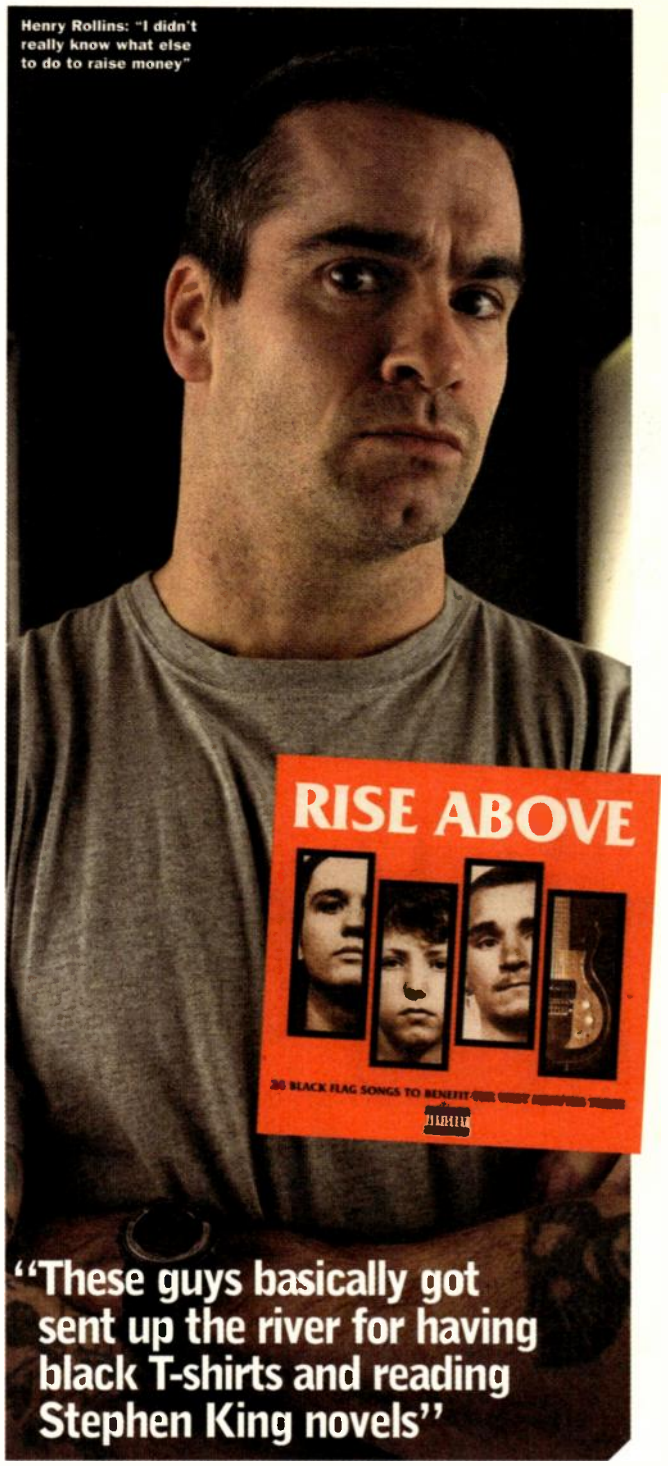
The local community immediately went looking for someone to blame. They found three teenage metalheads, one of whom had an interest in occultism and minor run-ins with the law. The killings were ritualistic, said the community, and these three boys are satanic.

The trio, Damien Echols, Jason Baldwin and Jessie Misskelly were charged with the murders. Misskelly, a 17-year-old with an IQ of 72, made a confession to police. His statement, which was riddled with inaccuracies and made in the final 45 minutes of a 12-hour interrogation, was never recorded and he quickly withdrew it. Regardless, it was used as the basis for his conviction, and then those of Baldwin and Echols. No physical evidence was ever presented. The jury were told that the children had been sacrificed in a virtual worship of evil. In his closing argument to the jury, Prosecutor John Fogelman mentioned that Echols, the accused ringleader, listened to heavy metal. There was nothing wrong with that, Fogelman said, but he argued it was an indication of the state of Echols' soul.

Baldwin, then 17, and Misskelly were sentenced to life without parole. Echols was sentenced to death. He remains on death row.

As the holes in their convictions grew larger, their case began to generate interest. It became a *cause célèbre* in 1996 when a US documentary cast serious doubt over their guilt. The fight for the three's freedom has since been adopted by big name supporters.

Eddie Vedder has frequently spoken out on their behalf and *South Park* creator **Trey Parker** lobbies continually for their release. Last year, **Steve Earle**, **Mark Lanegan**, **Tom Waits** and a host of others donated tracks to a West Memphis Three benefit album. In March, **Henry Rollins** and **MC5**'s **Wayne Kramer** held a benefit show in LA. Now comes 'Rise Above', the fundraising Rollins-helmed collection of **Black Flag** covers.



Henry Rollins: "I didn't really know what else to do to raise money"

"These guys basically got sent up the river for having black T-shirts and reading Stephen King novels"

Lips back Beck on amazing US tour

Beck and **The Flaming Lips** have been wowing the US with their joint tour – and even ended one show by dancing the foxtrot in the aisles.

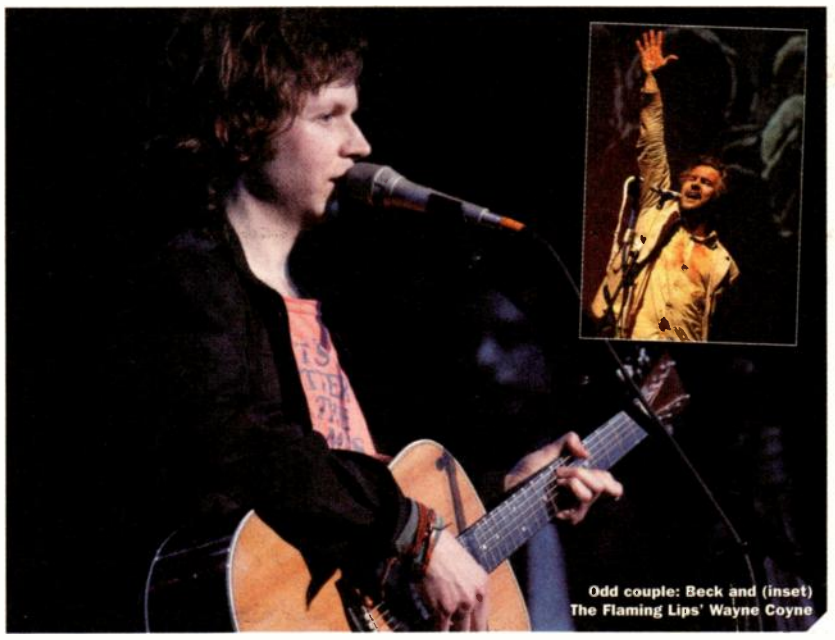
The tour kicked off last week, with 1,500 fans at the Chicago Theatre witnessing The Flaming Lips perform as Beck's backing band. The highlight of the evening saw Lips singer **Wayne Coyne** and Beck dancing down the aisles of the venue in a full foxtrot.

Beck is a fan of impromptu collaborations. He was recently joined onstage by **Jack White** for a show in Michigan and got **Radiohead**'s **Thom Yorke** onstage for a duet in LA.

The Flaming Lips opened the Chicago gig with their own set, including songs from their current album 'Yoshimi Battles The Pink Robots'. Beck then arrived onstage, commenting to the audience: "How can I follow that?"

Four songs into the set, a light came on to reveal – to huge cheers – that the curtain behind Beck was only mesh and that The Flaming Lips were playing the songs.

Beck and the Lips performed songs from the current Beck album 'Sea Change', as well as classics like 'Loser' and 'Devil's Haircut'.


Odd couple: Beck and (inset) The Flaming Lips' Wayne Coyne

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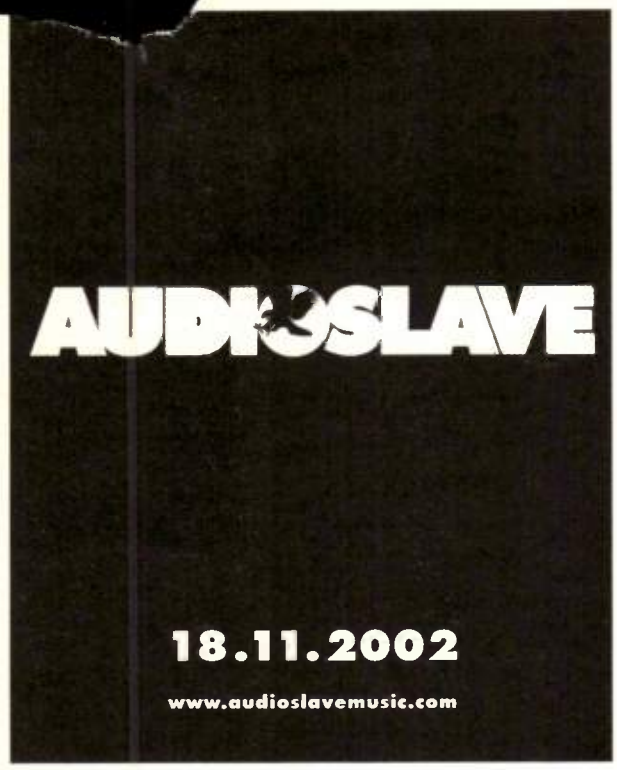
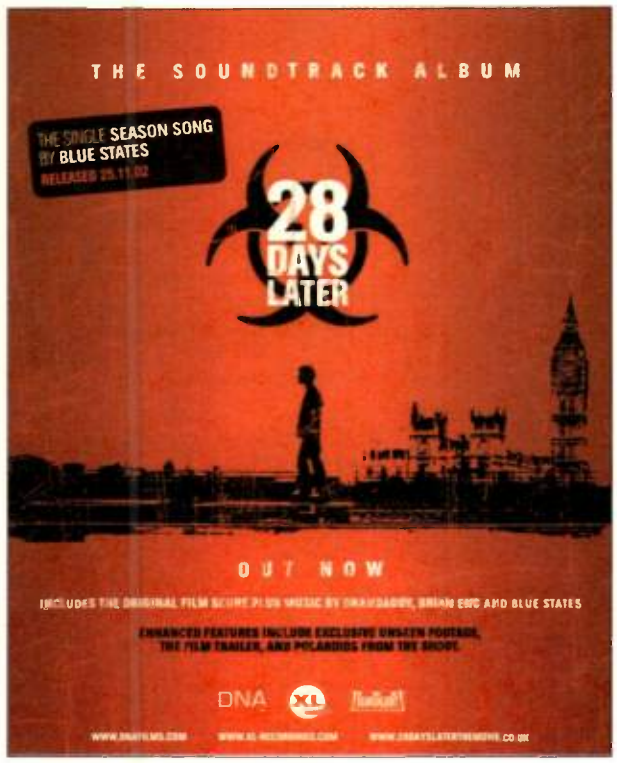




Homme: "horrified" at Glasgow incident

Fans stabbed at QOTSA gig

BAND HOPE TO MEET VICTIMS WHO WERE ATTACKED OUTSIDE GLASGOW BARROWLANDS

Queens Of The Stone Age were "horrified" to discover two teenagers had been stabbed outside their show in Glasgow (on October 20) – and are planning to meet them next time they visit Scotland.

The pair, a 16-year-old and an 18-year-old, were queuing outside the Barrowlands around 7.45pm when the alleged assault took place. The victims were taken to Glasgow Royal Infirmary, where they were treated for minor injuries. A local youth was arrested in connection with the incident.

The band wanted to make contact with the fans to pass on their sympathies. A spokesperson for the group told *NME* that **Josh Homme** and **Nick Oliveri** "were horrified and upset when they found out. The band are going to send the two kids some special gifts, and next time they're in Scotland they hope to be able to meet them in person".

"The band were horrified and upset when they found out. They are going to send the two kids some special gifts" QOTSA spokesperson

Queens Of The Stone Age conclude their sold-out UK tour at the Southampton Guildhall (October 31), and head out to mainland Europe for more shows. The band are rumoured to be planning on returning to the UK in December, although no dates have been confirmed.

"Cheers Ryan, I'll give you a free beer next time you pop in"

Ryan's protégé is a real pub rocker

Ryan Adams has produced an album for the owner of his favourite New York bar. Adams' production on **Jesse Malin**'s 'The Fine Art Of Self Destruction' is the first time he has taken desk duties on someone else's record.

Malin is part-owner of Niagara in New York's East Village. It was there that Adams recently held an exhibition of his paintings, attracting **Fab Moretti**, **Marianne Faithfull** and **Hole**'s **Melissa Auf Der Maur** to the launch.

Adams also plays guitar on 'The Fine Art Of Self-Destruction', and the ubiquitous Auf Der Maur pops up with backing vocals. It was recorded in six days earlier this summer. The album was released on Monday (October 28).

Adams is generous in praise of Malin. "His songs are so good they hurt my feelings," he said.

Malin has been a face among New York's film and music set for some time. He had a cameo in Martin Scorsese's *Bringing Out The Dead* in 1999 and counts leftfield film director Jim Jarmusch among his friends. His cover of the Ramones' 'Questioningly' also features on the forthcoming Ramones tribute album alongside big hitters **U2** and **Metallica**.

Malin will support Adams on his upcoming tour of the UK.

Bad Monkey Boy!

BAD MONKEY BAD!

"Bad Monkey, Bad!" – those were the words **Jarvis Cocker** famously said onstage recently at his very odd debut solo show. But who's the new Bad Monkey? None other than **Badly Drawn Boy** aka Damon Gough!

The Boy's Bad Monkey Bad! behaviour happened at his gig last week at New York's Roseland.

Bad Monkey Step 1: Damon starts handing out pictures of his kids to the crowd.

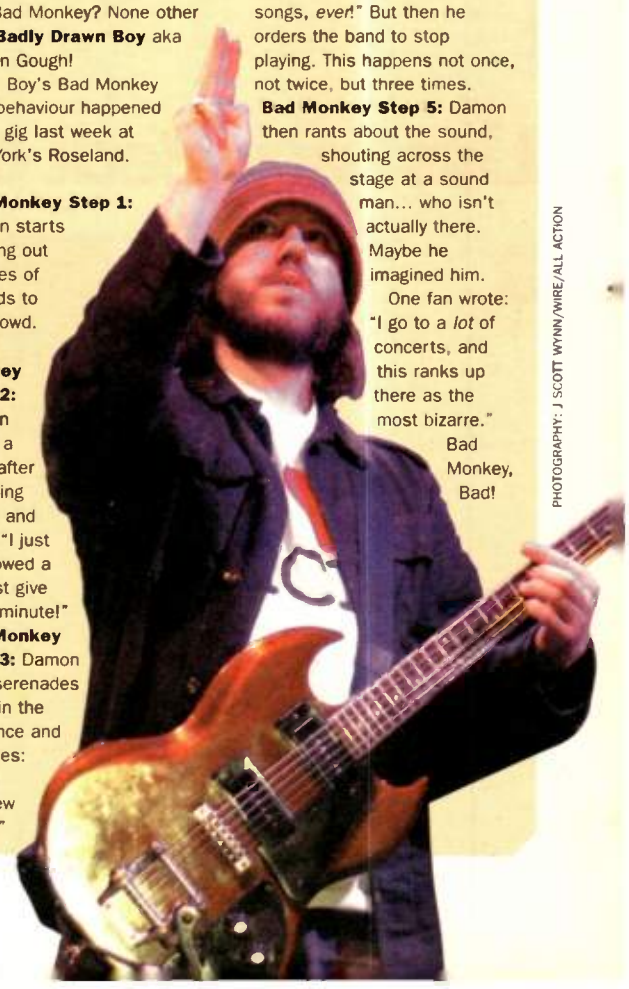
Bad Monkey Step 2: Damon stops a song after coughing wildly, and says: "I just swallowed a fly, just give me a minute!"

Bad Monkey Step 3: Damon then serenades a girl in the audience and declares: "I am the new Bono!"

Bad Monkey Step 4: Damon says his next song is "one of the ten most important songs, *ever*!" But then he orders the band to stop playing. This happens not once, not twice, but three times.

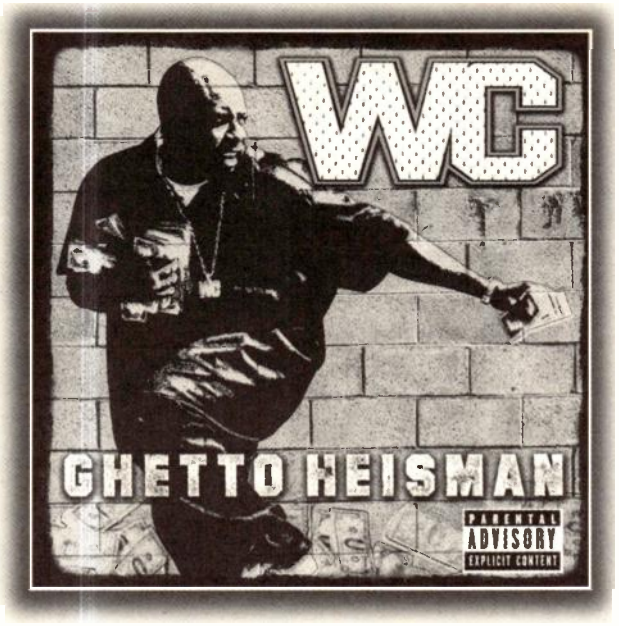
Bad Monkey Step 5: Damon then rants about the sound, shouting across the stage at a sound man... who isn't actually there. Maybe he imagined him.

One fan wrote: "I go to a *lot* of concerts, and this ranks up there as the most bizarre." Bad Monkey, Bad!



PHOTOGRAPHY: J SCOTT WYNN/WIRE/ALL ACTION

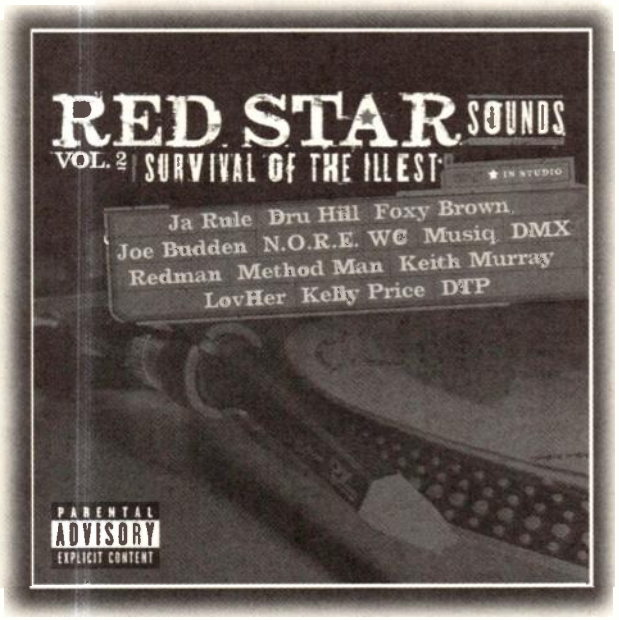
new music starts here



WC - Ghetto Heisman

WC, best known as a member of the seminal hip hop super group West Side Connection, releases his first album for the legendary Def Jam Records. Ghetto Heisman features collaborations with Ice Cube, Mack 10, Scarface, Snoop Dogg, MC Ren, Nate Dogg and Case and includes the awesome single The Streets.

Released 11th November



Red Star Sounds Vol. 2 - Survival Of The Illest

The second volume in the Red Star Sounds series features a stunning collection of hip hop tracks new and old. Including some of the best rare tracks and B-sides from the likes of Ja Rule, Foxy Brown, N.O.R.E, Method Man, Redman, DMX, Keith Murray and many more.

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HMV

'Bonkers' trio take over Radio 1

CHRIS MARTIN PRESENTS THE EVENING SESSION AND IS JOINED BY TIM WHEELER AND DARIUS

Radio gaga: Tim Wheeler, Steve Lamacq and Chris Martin present the *Evening Session*

"I can't believe my life. It's bonkers!" Chris Martin

A bizarre love triangle of **Chris Martin**, **Tim Wheeler** and **Darius Danesh** took over **Steve Lamacq**'s *Evening Session* on Radio 1 last week.

The shenanigans began around 8.30pm last Tuesday (October 22) when Chris Martin, on a day off in the middle of **Coldplay**'s UK and Ireland tour, dropped in to the Radio 1 studios to co-present the show. He was joined by **Ash** frontman Wheeler a little later. After some chat about Martin's role in Ash's horror spoof *Slashed* and a rendition of a song Martin and his friend, comedian **Simon Pegg**, have written about a witch, phonelines were opened.

One of the first people to call in was pop idol Darius Danesh. He spent most of his call telling Martin how bands like Coldplay and Travis inspired him to make real music.

Martin was in fine form throughout, telling Steve Lamacq how he fallen completely again for Oasis: "We listened to them all the time in America. We've become really enamoured again with guitars and loudness and confidence," he said.

At one point, the excited, ever-polite frontman said how happy he was to be presenting the show.

"This is great. I can't believe my life. It's bonkers!"

You Am Who? Revealed: The Vines' favourite band

The Vines may be the coolest Aussie band on the planet, but here's the band from down under who helped inspire **Craig Nicholls** to achieve worldwide fame.

You Am I recently played the low-key Underworld venue in London's Camden, and their following outside Australia remains small yet devoted. But back home, where they are regarded as the godfathers of modern Antipodean rock, You Am I are huge. They have released six albums, with 'Deliverance' their latest.

The Vines have got You Am I to thank for their early success. Craig Nicholls and his band played their first gig at a major venue when supporting You Am I at Sydney's Metro Theatre in October, 2000. Shortly afterwards, You Am I's drummer **Russell Hopkinson** put out their first single ('Hot Leather'/'Sun Child') on his own Illustrious Artists label.

Todd Wagstaff, the band's manager, then got involved. His company Engine Room, which managed to sell **Holly Valance** to record labels around the world, also worked on The Vines and secured them deals with Capitol Records in the US, Heavenly in the UK and EMI in Australia.

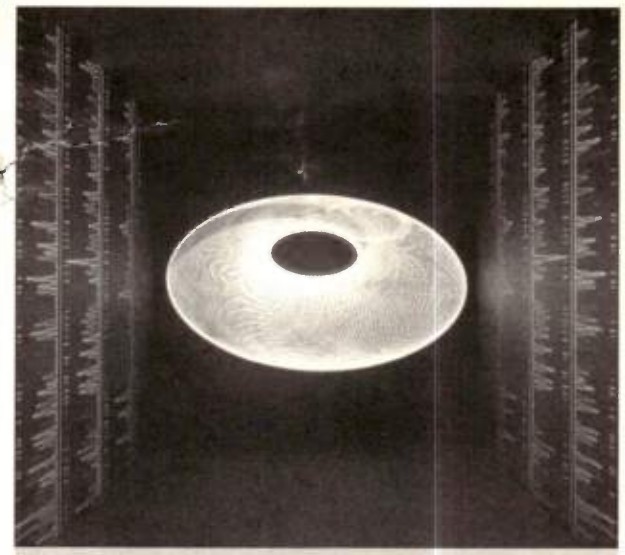
Wagstaff said he took Nicholls on because he was a "frontman... great voice, style and ideas".

The Vine inspiration: Aussie band You Am I helped out Nicholls and co

Bassist **Patrick Matthews** reminisced: "We did play large venues in Australia supporting You Am I, but no-one turned up because we were bottom of the bill and all the punters were probably in the pub having cheap beer."

Former Vines drummer **David Olliffe** admitted that, in The Vines' early days, the band they supported were an inspiration. "The most obvious early influences are The Beatles and Nirvana, as you may have heard. You Am I were probably the biggest inspiration," he said.

Next time round, though, You Am I will be supporting The Vines.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'The whole shebang sounds like Bjork floating through the electric dreams of Karl Hyde and Chris Lowe.'
NME

food for thought

DING!
...AND FOLKS! IF YOU TAKE A LOOK OUT OF THE RIGHT SIDE OF THE PLANE YOU'LL SEE A CLOUD THAT LOOKS EXACTLY LIKE...
302
305
BADLY DRAWN BOY
"HAVE YOU FED THE FISH?"
ALL POSSIBILITIES

CD ONLY £11.99

LP ONLY £9.99

RELEASED 4TH NOVEMBER

BADLY DRAWN BOY - HAVE YOU FED THE FISH?

Damon Gough was always going to find it hard to follow up his Mercury Music Prize-winning debut album The Hour Of Bewilderbeast and his superb set of songs for the hit movie About A Boy, but has undoubtedly succeeded with his hugely impressive new release Have You Fed The Fish? This 15 track musical masterpiece features the single You Were Right and once more showcases Gough's breathtaking talent of crafting addictive songs of beauty, humour and stunningly infectious melodies. Compelling listening.

"Hugely enjoyable." 4/5 Q

"An album to fall in love with. Genius confirmed." 5/5 Album of the Month - Uncut

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Field of dreams: Radiohead and REM are tipped for Glasto 2002

Glasto 2003 secrets revealed

REM AND RADIOHEAD ARE FAVOURITES TO HEADLINE AFTER SUCCESS OF THIS YEAR'S FESTIVAL

Glastonbury 2003 will definitely take place over the weekend of June 27-29 – with **REM** and **Radiohead** as favourites to headline.

After a sabbatical to assess the festival's future, the event was effectively on trial last year, with organiser Michael Eavis introducing a host of new security measures.

However, Glastonbury 2002 saw a decrease in crime on site and Eavis' enthusiasm for the festival has been rejuvenated.

NME understands that Glastonbury bosses want REM, who headlined in 1999, to return next year. A source close to the festival told *NME*: "REM are planning on playing shows next summer, and the festival is right in the middle of the proposed tour."

The Saturday night headline slot, which is traditionally taken by a British band, is being left open for Radiohead. They will by then have released their new album, and be looking for a high-profile way of returning. Their performance in 1997, when they premiered songs from their classic album 'OK Computer', has become the stuff of festival legend.

Other bands tipped to play in 2003 include **Idlewild**, **Suede**, **Beck**, **The Vines**, **The Coral** and **The Libertines**. Glastonbury traditionally invites a classic songwriting figure to make a Sunday afternoon appearance. This year, **Dolly Parton** and **Jimmy Cliff** are on the Eavis' wishlist.

In related news, *NME* can reveal that **Coldplay**'s **Chris Martin** and **Noel Gallagher** will be the special guests at Emily Eavis' charity concert in aid of Oxfam. Fair Play takes place at the London Astoria on October 29.

Noel and Chris are planning on performing a collaboration at the gig, which also sees an acoustic set from **Idlewild** plus **Ms Dynamite** and **Lamb**.

Some tickets may still be available at *maketradefair.com*, and the event's special ticketline, 020 7344 0044.

PHOTOGRAPHY: WIRE IMAGE

NEW RELEASES

NOVEMBER 4

Albums

Badly Drawn Boy 'Have You Fed The Fish?' (Twisted Nerve/XL)
U2 'Best Of 1990-2000' (Island)

Singles

Missy Elliott 'Work It' (Elektra/East West)
Sophie Ellis-Bextor 'Music Gets The Better Of Me' (Polydor)

NOVEMBER 11

Albums

Craig David 'Slicker Than Your Average' (Wildstar)
Pearl Jam 'Riot Act' (Epic)
TLC '3D' (La Face/Arista)

Singles

Coldplay 'The Scientist' (Parlophone)
Christina Aguilera Featuring Redman 'Dirrty' (BMG)

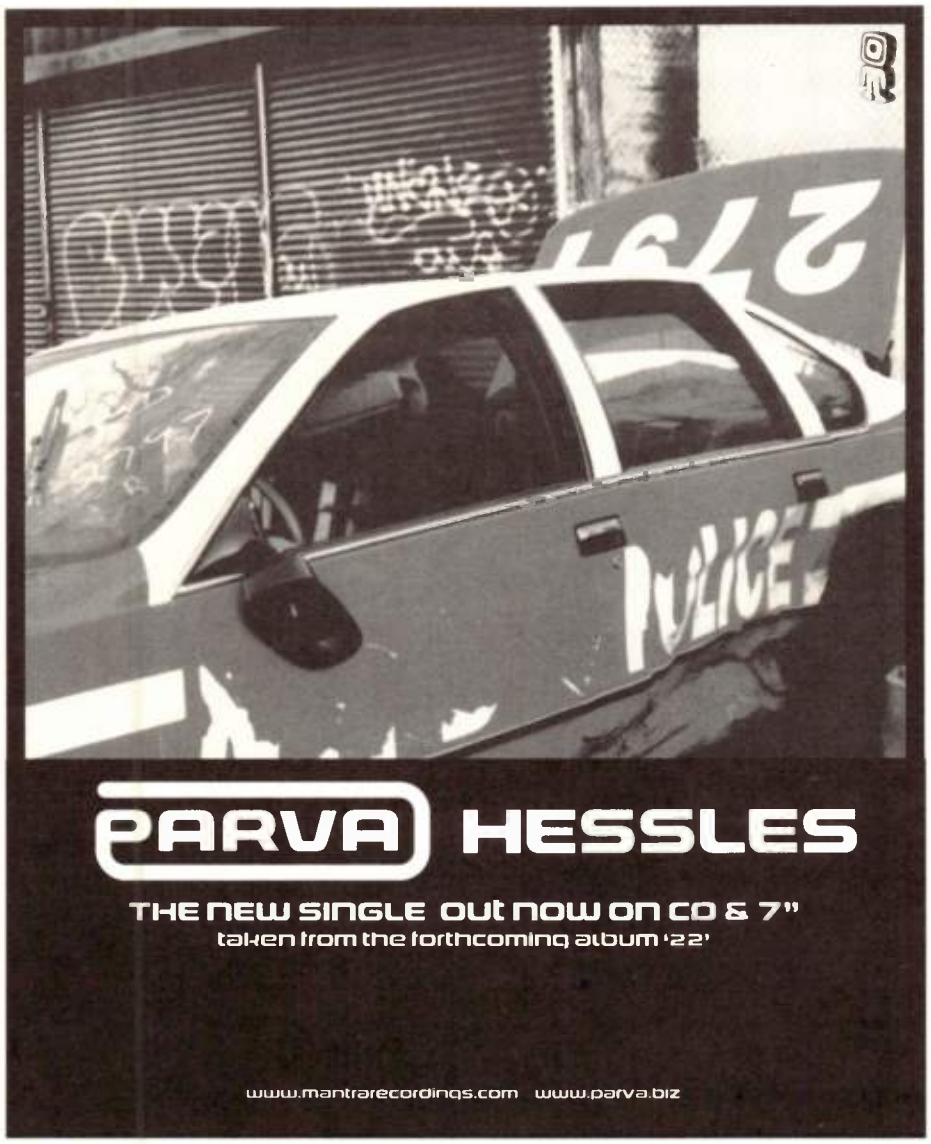
NOVEMBER 18

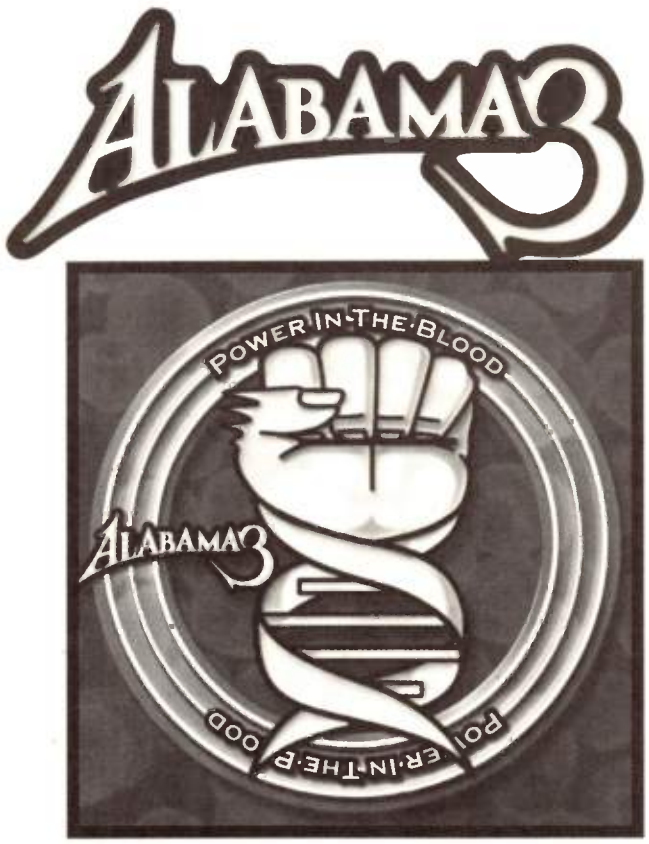
Albums

Audioslave 'Audioslave' (Epic)
Robbie Williams 'Escapology' (Chrysalis)

Singles

Alicia Keys 'Girlfriend' (J Records)
Sum 41 'Still Waiting' (Mercury)

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ALABAMA3
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"the oddest, sleaziest, unhealthiest and most talented blues band in the nation"
25 date national tour November 1st to December 1st check www.alabama3.co.uk
London Astoria December 1st

new music

Beth Orton - Anywhere

Anywhere is the second single to be taken from Beth Orton's critically acclaimed album Daybreaker. Available on CD and DVD, featuring the Two Lone Swordsmen remix plus exclusive new bonus tracks and the stunning video. "Orton is, quite simply, one of the finest and most intriguing singer-songwriters at work today." The Sunday Times

CD & DVD £1.99 Each

Out Now

Ed Harcourt - Still I Dream Of It/The Ghosts Parade

Following his recent UK tour as special guest of Beth Orton, Ed Harcourt returns with this limited edition CD single featuring two brand new tracks. Still I Dream Of It is a cover of an obscure, but classic Brian Wilson song whilst The Ghosts Parade is taken from the sessions for Ed's new album due out early next year.

CD £2.99

Out Now

McAlmont & Butler - Bring It Back

McAlmont & Butler return with the latest single from the massively acclaimed album Bring It Back. Available on 2xCD and 7" with all formats featuring exclusive tracks.
"The second single from the most underrated album of the year...a joy to behold." NME

CD £1.99/ 7" £1.49

Out Now

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OUT NOW

CAVE IN - TIDES OF TOMORROW
Superb six track mini album from one of today's most original rock bands. Featuring an eclectic mix of experimental post-hardcore and melodic emo including the darkly majestic Giants Chair cover The Callus and the hypnotic Come Into Your Own. "Let them exceed your expectations." KKKKK Kerrang!

RELEASED 4TH NOVEMBER

THURSDAY - FIVE STORIES FALLING
Offering a peerless vision of the emo sound that has gatecrashed the airwaves this year, New Jersey five piece Thursday release the stunning EP Five Stories Falling. Featuring four live tracks from their acclaimed album Full Collapse, including fan's favourites Cross Out The Eyes and Understanding In A Car, plus the exclusive new track Jet Black New Year.

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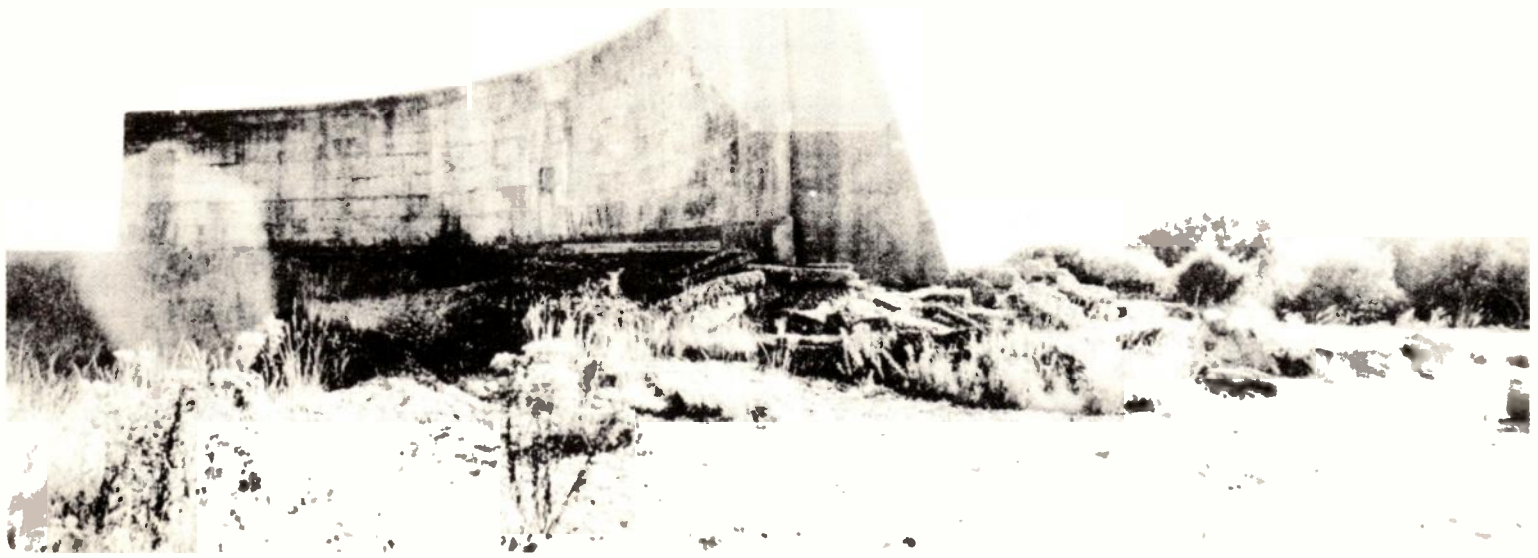


WRH

Hives conquer Iceland!

PELLE AND THE BOYS SCORE A SWEDISH TRIUMPH AS THEY TAKE OVER THE AIRWAVES FESTIVAL

Love is in the Airwaves: Icelandic fans get their hands on a Hive

Nice one geyser: The Hives are the coolest band in Reykjavik

The Hives played their final gig of the year in Iceland last weekend, ending a triumphant 12 months for the Swedish five-piece.

The band, who now take a break from touring to record their new album, were the main attraction on the final day (Saturday, October 19) of the fourth annual Airwaves Festival in Reykjavik.

The Hives made their Iceland live debut in the city's Laugardalshöll sports hall before 4,000 revellers.

Fatboy Slim, Californian hip-hop crew **Blackalicious** and Icelandic group **Gus Gus** also performed on the night, though the loudest cheers were reserved for The Hives' typically incendiary rock'n'roll revue – their first live outing since the MTV Awards in New York in September.

Iceland is the latest in a long line of countries to be gripped by Hives mania this year. In Reykjavik, the band were at the centre of a media scrum at the festival's press conference and found themselves mobbed by schoolchildren at the end of their trip.

In the States, meanwhile, Universal Records snapped up The Hives in a multi-million-dollar worldwide deal after a fierce bidding war earlier this year, which has forced their original label Burning Heart to take legal action over an alleged breach of contract.

Next year is The Hives' tenth anniversary; since forming in the small town of Fagersta in their early teens, they have gigged regularly for a decade.

"If you just play enough, people will eventually come," **Howlin' Pelle** told *NME* before the show. "If you have something to offer then people will catch up. It's just gelled very naturally: first ten people came, then 30, then 100. It means you have to play a lot but that's not really a problem. We have time; we always have time for playing live."

The Hives' slaying of Reykjavik was swift and thrilling. "We've come to your nation for the first time in Hives history – are you ready people?" roared Pelle. "Iceland's not seen a show like this for years!"

Charlatans frontman **Tim Burgess**, who DJed on Wednesday (October 16) evening in a bar, had evidently been enjoying the Icelandic hospitality after the Hives show.

"I've found a hat and one glove," he said, showing *NME* a chunky-knit brown tea cosy.

What did he reckon to The Hives? "I thought it was really fast, really good fun, and that's it. Made me smile in a lot of places."

PHOTOGRAPHY: DEAN CHALKLEY

BURN IT!

THE PATTERN

CHRIS APPELGREN, FRONTMAN OF THE CALIFORNIAN SOUL-PUNKERS, COMPILES HIS DREAM CD

TEXT: HARDEEP PHULL

1 GARY WALKER & THE RAIN
Magazine Woman
"Huge, simple, catchy riff, psych-freakout lead guitar and the drummer from The Walker Brothers singing about a girl in a magazine. This is great; produced by Scott Walker long before he produced Pulp."

2 THE ADOLESCENTS
Kids Of The Black Hole
"The whole of the first Adolescents album is amazing. It's pure '80s SoCal suburban punk terrorism but at the same time insightful, thoughtful and unbelievably catchy."

3 THE BAND
The Weight
"We played this on an acoustic guitar in our dingy backstage rooms throughout the last UK tour. It sounds like a heart beating, whereas I am sure we sounded like shit."

4 GENE CLARK
The French Girl
"A great song by an incredible songwriter, ex-Byrd and sometime Flying Burrito Brother. Layers beat-style rhythm with lush vocals and melancholy sentiment. You can dance to it but you can also think to it."

5 THE GRATEFUL DEAD
Box Of Rain
"This is delicate beauty on the edge of collapse. The fact that most people dismiss this band because of their obnoxious, obsessive fans makes me love them even more."

6 LOVE
Seven And Seven Is
"This is a brutal but beautiful song that reflects how ferocious and sweet California rock'n'roll can be at the same time."

7 RICE
Under My Skin
"One of the best, but overlooked gems from the vital early-'90s San Diego hardcore scene. Every song was intense and emotionally wrought with lyrics that used rice as a metaphor."

8 THE ANGRY SAMOANS
Lights Out
"Irrepressible, irresponsible punk song about poking your own eyes out with a fork. I could never understand how someone writes something like this, but I love it anyway."

9 THE WAILERS
Out Of Our Tree
"This is real garage rock. In the '60s, two Washington bands, The Sonics and The Wailers, became regional pop stars in the Northwest. Both have cast huge shadows on the punk and underground rock'n'roll scenes in the US. This song is evidence as to why."

10 THE PRETTY THINGS
Loneliest Person
"Our song 'Rangefinder' – the last song on our album – was intended to mirror the vibe that The Pretty Things got when they ended their incredible concept album 'SF Sorrow' with this delicate guitar and voice song: *'You might be the loneliest person in the world but you'll never be as lonely as me'*."

GET YOUR CLICKS HERE!
YOUR ULTIMATE COMPILATION? TRACKLISTS WANTED. SEE THE *NME.COM* MESSAGEBOARD FOR DETAILS

PHOTOGRAPHY: SAM JONES

WWWHAT'S ON... NME.COM

THE STONE ROSES

Relax, sit down, breathe deeply - it's **STONE ROSES** video ecstasy time on **NME.COM.** To celebrate the release of their new, definitive greatest hits we've got EVERY single video they ever made on **NME.COM.** Witness:

- Triple screen live action from 'Waterfall' a decade before '24' even thought of it!
- The coolest groove ever with desert scenes on 'Fools Gold'
- Naked psychedelia of 'I Wanna Be Adored'
- The raging infernos of 'One Love'
- The, er, '80s video technology of 'She Bangs The Drums'
- Home video bonanza and **MANI** in a devil costume for 'Love Spreads'
- **IAN BROWN**'s bed antics on 'Ten Storey Love Song'
- 'Sexy' dancers in **STONE ROSES** masks for 'Begging You'

PLUS PLUS PLUS

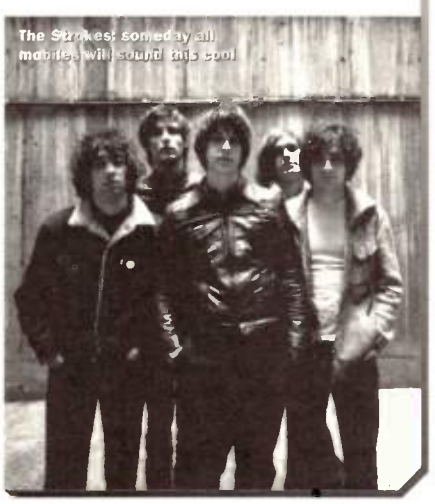
Nominate the people who you think should have made the **NME COOL LIST 2002.** And don't miss the usual round the clock music news and features. Hurrah!

BLING BLING

NME's top ten ringtones

1 (1) **Someday** The Strokes (107832)
2 (3) **Little By Little** Oasis (107830)
3 (4) **I'm Sticking With You** The Velvet Underground (108072)
4 (–) **Outtathaway** The Vines (108253)
5 (5) **In Love** The Datsuns (108215)
6 (7) **Dreaming Of You** The Coral (108069)
7 (3) **Whatever Happened To My Rock'n'Roll (Punk Song)** Black Rebel Motorcycle Club (107833)
8 (10) **Caught By The River** Doves (108207)
9 (–) **You Were Right** Badly Drawn Boy (108220)
10 (9) **Formulae** JJ72 (108070)

PICK FROM HUNDREDS MORE AT *HTTP://NME.RINGTONES.CO.UK* BUY YOUR OWN RINGTONES BY CALLING 0905 100 1190 (£1 PER MINUTE. CALLS SHOULD NOT LAST MORE THAN TWO MINUTES). CHECK *NME.COM* FOR COMPATIBILITY



NME RADIO

What's hot and what's not

YOUR TOP TEN

1 **You Know You're Right** Nirvana
2 **Black Rebel Motorcycle Club** Whatever Happened To My Rock'n'Roll (Punk Song)
3 **No One Knows** Queens Of The Stone Age
4 **Up The Bracket** The Libertines
5 **Outtathaway** The Vines
6 **One Armed Scissor** At The Drive-In
7 **All My Life** Foo Fighters
8 **House Of The Rising Sun** Muse ('1 Love' LP track)
9 **In Love** The Datsuns
10 **The Power Of Love** Feeder ('1 Love' LP track)

KICKED OFF

Sunset (Bird Of Prey) Fatboy Slim
Goddess On A Hiway Mercury Rev
Higher Than The Sun Primal Scream

JUST ADDED

Obstacle 1 Interpol
Danger! High Voltage! Electric 6
United States Of Whatever Liam Lynch

Listen to *NME* Radio at *www.nmeradio.com* and vote on the playlist

EYEWITNESS: A JACK BLACK, JACK OSBOURNE, JACKASS JACKATHON

Subject: On the left: a bearded Johnny Knoxville welcomes Jack Osbourne to the premiere of the *Jackass* movie. Closer inspection reveals that, yes, Osbourne really is wearing a red and black sweatband on his head, conjuring a unique '80s soap actress look. In picture two: one of these men is in a comedy metal band; the other is in Tenacious D. And in picture three: various members of the *Jackass* cast do a passable impression of the type of boys your grandparents warned you about **Date:** October 21, 2002 **Time:** 7.50pm **Location:** Cinerama Dome, Hollywood **Absent Jacks:** Nicholson, Anory, Flap, and so on...

EYEWITNESS: BRIAN'N'HUGH

Subject: The God Of Fuck, Marilyn Manson meets the God Of Wanking, *Playboy* owner Hugh Hefner. Various blondes ensue **Date:** October 20, 2002 **Time:** 8pm **Location:** Joseph's, West Hollywood, celebrating the club's 25th birthday with champagne and what appear to be various Pot Noodles. Hmm.

EYEWITNESS: ON THE TOILET

Subject: Didz from The Cooper Temple Clause (left), makes crap-happy chit-chat with John from Medium 21 **Date:** October 17, 2002 **Time:** 11.20pm **Location:** Adjacent toilet cubicles, the legendary 100 Club, central London **Additional data:** It's a Brendan Benson gig. Medium 21 were supporting. Didz was just hanging around, having a drink and then, as the call of nature dictated, relieving himself. Presumably.

From our spies at *Top Of The Pops* comes news of a TV moment that would have kept Stuart Maconie in asides for another three years but sadly, was never meant to be. Recording the show last week, **The Polyphonic Spree** discovered they were sharing a studio with none other than **Queens Of The Stone Age** – a situation ripe for onscreen japery, as both parties acknowledged. So, a plan was hatched. The Spree would supply the Queens with some spare robes, and Nick and Josh would join them for the performance.

Unfortunately, the elements were against both bands. Not only were the Queens stuck in traffic, but Chris Spree (the one with the ginger beard) was left outside the studios waiting for them – so missed the performance. Still, he dealt with the blow as much of us would: by getting "quite overexcited", dancing on tables in the Star Bar, flinging aside his robes to reveal a quite un-Spree-like bodywarmer, and breakdancing to the general amusement of all onlookers. Better luck next time, Maconie.

VERBAL ABUSE

"THE QUEEN SPOKE TO ME BUT I HAVEN'T A CLUE WHAT SHE SAID. I LOOK AT PHOTOGRAPHS – I AM IN SHOCK. I HYPERVENTILATE OPENING A BOX OF CHOCOLATES"
Ozzy Osbourne gets royally excited

"IT WAS GREAT FUN AT THE TIME"
London DJ Robin Banks, who broke into Kiss 100 FM at 2.30am, took a pre-recorded show off air and spent an hour rambling drunkenly to the capital

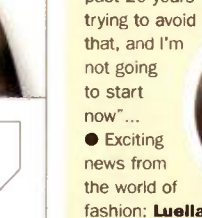
"I WANTED TO TAKE THAT LINE OUT, BUT I WAS TOO LAZY"
A rare insight into the excruciating detail of Beck's songwriting ethic

"WASH YOUR HANDS BECAUSE YOU MIGHT BE PREPARING MY FOOD, AND I DON'T WANT NO GERMS OR SHIT IN MY SHIT"
Ludacris doesn't like shit. Not in his shit, anyway

"I DON'T KNOW IF I'LL SPEAK TO THEM AGAIN. I GUESS THEY ARE STILL INTERESTED IN SPACESHIPS AND ALL THAT. I THINK THE IDEA IS TO LAND ON MARS AND BUILD A GROUCHO CLUB THERE. I CERTAINLY WON'T BE GOING TO MARS IF THAT'S ALL THERE IS TO SEE. THE BEST THING IS IT WILL INCINERATE INSTANTLY"
Graham Coxon gets his claws out

PLUS ONES

Last week's **Coldplay** gigs in London attracted everyone from Kylie's ex **James Gooding** ("looking selfish with an unpleasant face") and **Gwyneth Paltrow** (to whom 'In My Place' was dedicated on the second evening), to ancient producer **Phil Spector**, who turned up at **Chris Martin**'s personal invitation. As for the aftershow – well, Coldplay certainly know how to party. At the until-recently trendy Cobden Club, hundreds of guests were bussed in including **James Nesbitt** and **Ed O'Brien** from Radiohead... ● The bright lights of **Alan McGee**'s Death Disco club continue to ensnare our favourite indie moths – last week's event drew in **The Cooper Temple Clause**, **The Eighties Matchbox B-Line Disaster**, and **Little Hell**, dancing to **Torqamada** (FYI, one *NME* pundit described them as "fucking awful")... ● Could that possibly have been **James Walsh** waving his hands in the air, singing 'Danny Boy' during **Peter Kay**'s performance at the London Palace Theatre? Yes, it could. We know because we saw it... ● **Fischerspooner** may be darlings of the electroclash bargain bin but **Casey Spooner**'s still got it – he approached **Gary Numan** at a recent awards party and demanded a snog. Numan, it would appear, has never had 'it', as he wisely if enigmatically responded: "I've spent the past 20 years trying to avoid that, and I'm not going to start now"... ● Exciting news from the world of fashion: **Luella Bartley** was in London Holloway Road Waitrose last week. Wearing black... ● **Pete Burns**, androgynous '80s gossip machine, is coming ever closer to legend status here at *NME*. Last week we trooped along to a party for posho fashion snapper **David LaChapelle** (**Elton John** was there too, obviously), and were alarmed to see one of Pete's lady model friends karate-kicking a copper. Official verdict: fracas... ● Finally, while we wouldn't want you to think that we consort with users of Class A drugs, would you be interested to hear that, last Friday, one *NME* staffer's flatmate purchased two grams of cocaine from a member of an A-list pop band? No? Oh well...



PHOTOGRAPHY: GETTY/WIRE IMAGES/JAMES LOOKER/PA

Stepping out with a whole load of tunes: The Sights (l-r) Matt, Eddie, Nate and Dave

PHOTOGRAPHY: PIETER M VAN HATTEM

THE SIGHTS

Putting sunny melody into Detroit rock action

Detroit, as everyone knows, rocks. Jack White has almost single-handedly dragged up its profile, carrying The Von Bondies, The Dirtbombs and countless others with him. Change is coming. Just don't tell Eddie Baranek, frontman with unashamedly retro four-piece The Sights, that he is the anointed one, set to lead a second wave.

"We've been around just as long as The Von Bondies," he drawls. "It doesn't seem to me that they're like an older set. They are older by about five years but we used to always play the same little bars. There's a lot of brotherhood. Everyone's friendly."

Eddie is 21. He formed The Sights five years ago with a classmate in Detroit's DeLaSalle High School. They cut their teeth playing the city's bars at night, returning bleary-eyed to school the next day. With a final line-up of Eddie, drummer Dave Shettler, Hammond player Nate Cavalieri and bass player Matt Hatch, they set out to recall the glories of late-'60s primal rock and Brit freak-beat. They created a hybrid employing The Zombies and The Creation's '60s psychedelic pop, a little of early-'70s obscure greats Big Star, a dash of Motown and some of Eddie's favourites, the mighty, modish, R&B-styled Small Faces. It's some distance from Detroit's punk garage rock seam that has run all the way from the MC5 and The Stooges through to the recent revival.

"Yeah, yeah, it was a conscious effort," says Eddie. "We were so young when we started, we looked to something that would set us apart. We do listen to The Stooges, but there's enough of that already.

"We're not strictly a pop band and we're not strictly a loud guitar band, we're somewhere in between. Underneath all that noise there's a melody that people can hum. We want to give them a song."

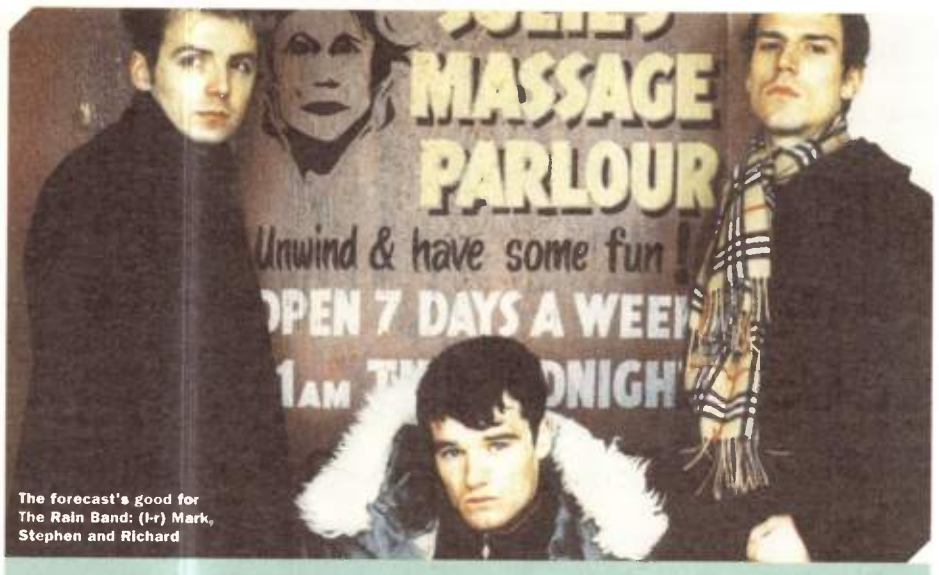
The band's forthcoming second album 'Got What We Want' also throws in a nod to Humble Pie – the gritty showcase for former Small Faces frontman Steve Marriott and guitar noodler Peter Frampton.

"I love Steve Marriott," says Eddie. "I try to do that, to shout in tune – soul shouting. If you look at the Small Faces and Humble Pie, they had a light side and a dark side. That's what we're kind of about – somewhere between Small Faces and Humble Pie."

The Sights intend to tour Britain in March or April. It'll be a trip, man.

Paul McNamee

The Sights' 'Got What We Want' LP is released November 11 on Sweet Nothing Records



The forecast's good for The Rain Band: (l-r) Mark, Stephen and Richard

THE RAIN BAND

Ambitious and unashamedly Mancunian

The Rain Band might be the latest in an illustrious line of lads to emerge from Manchester with a swagger in their step, but they're not in awe of their city's musical history. A three-piece fuelled by an obsessive sense of ambition, they've no doubt that they're going to be the latest northern heroes to chisel their way into your affections.

Listen to their masterful debut single (called, modestly enough, 'The World Is Ours') and you'll understand why. It has a mesmeric edginess and a bass-driven tension that recalls the likes of The Stone Roses and Joy Division. And it stamps on the fingers of anyone with Manc band preconceptions.

"We're not going to apologise for being from Manchester," confirms guitarist Mark Lee, who along with bassist Stephen Taylor formed the band around singer Richard Nancollis' solo demos.

"When you first start going out to clubs in your teens, you're saturated by the city's musical history," Nancollis says. "The best music has been coming from here for a long time. Stuff like Joy Division, New Order and The Smiths all made me want to be in a band. They made great records so why wouldn't you want to be compared to them?"

"The only thing that makes us a typical Manchester band in any real way is that we believe 100 per cent in what we're doing," reiterates Lee. "We want be on the cover of *NME*... we want to be on the cover of everything because we know we've made a great album and we know that we can take this all the way."

Hardeep Phull

'The World Is Ours'/'The Runaways' is released on November 4 via Fierce Panda

PHOTOGRAPHY: BIG PICTURES

ON THE UP

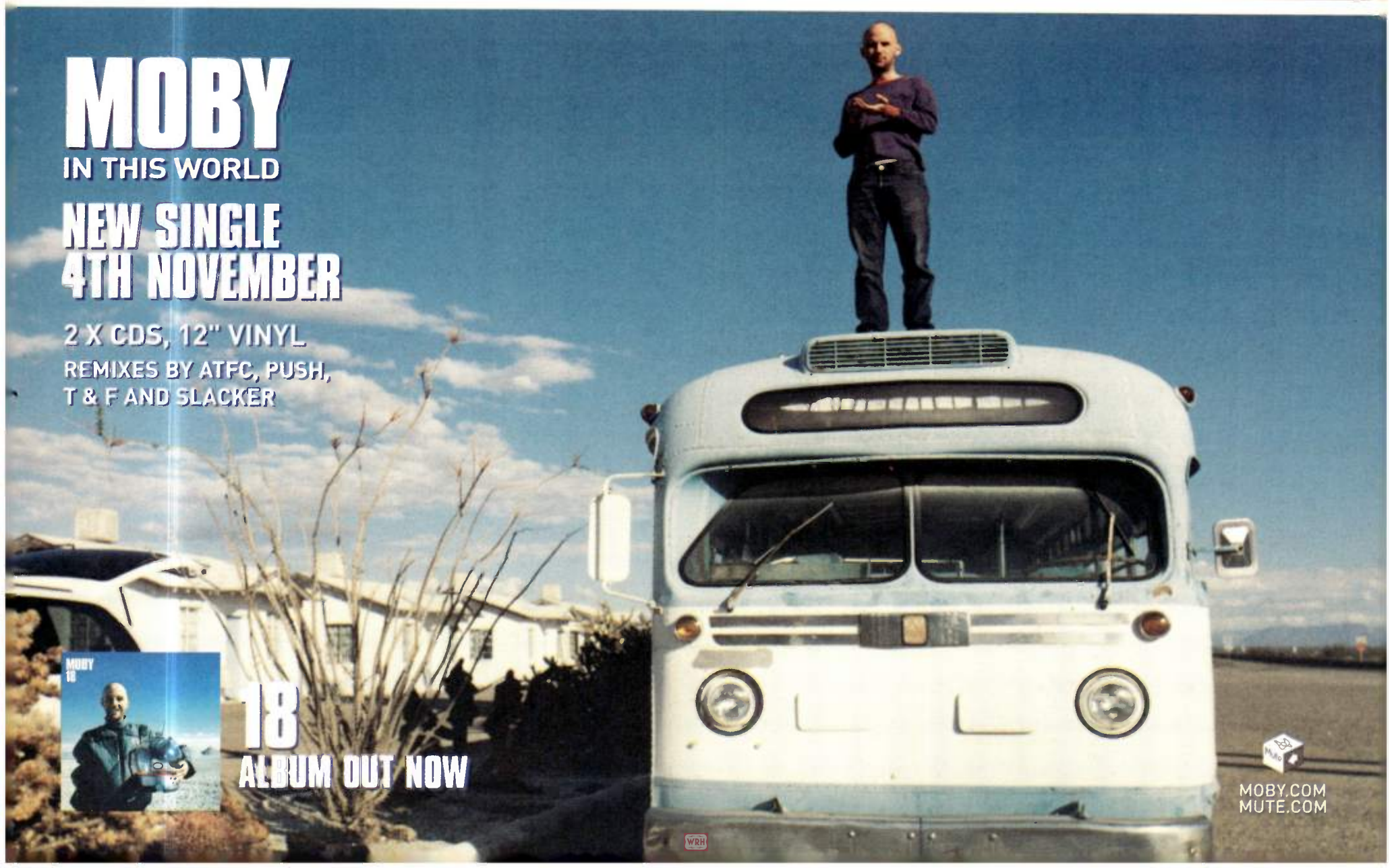
Suicide see red at the Mean Fiddler

Following in the footsteps of The Hives, come the hellacious garage rock hi-jinx of Finnish three-piece **Sweatmaster**. Currently on the road with **The Darkness**, their debut LP 'Sharp Cut' is released on Monday through Must Destroy Records... ● Also that day, **Part Chimp** – Mogwai's noisenik chums – release their debut album, 'Chart Pimp', via the 'Gwai's Rock Action label... ● And punk-funk threesome **Lomax** release their debut double A-side single 'Anglicised'/'Last Meal For Jeff' through 93 Records... ● Sonic Mook Experiment present a fine weekend of future rock'n'roll at the London WC2 Mean Fiddler on November 2-3. Highlights include kinky electro-punks **Suicide**, **Crossover** and **Liars**...

TURN ONS

What's on the NME stereo

1 **Santa Cruz (It's Not That Far)** The Thrills (Virgin)
2 **Work It** Missy Elliott (Elektra/East West)
3 **Fall Of The Plastic Empire LP** Burning Brides (V2)
4 **22 Days** The 22-20s (Demo)
5 **Girl Next Door** The Keys (Beggars Banquet)
6 **Last Day Of the Miners Strike** Pulp (Island)
7 **Do You Party** The Soft Pink Truth (Soundslike)
8 **Give It Up** LCD Soundsystem (Output/DFA)
9 **Danse Macabre LP** The Faint (City Slang)
10 **My Morning Jacket EP** My Morning Jacket (Wichita)



Why The Stone Roses are still the coolest band of all time

Text: Ted Kessler

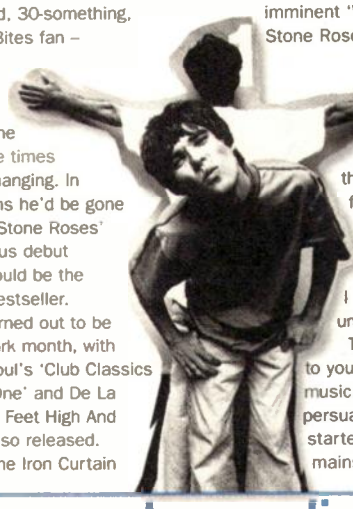
Perhaps we should start by saying that The Stone Roses saved rock music in this country. That they invented Oasis, informing – admittedly with diminishing returns – the shapes and sounds of all successful British bands during the fertile '90s in the process. We could unravel some of the folklore that wafted portentously in their wake. We could just mention that their debut album remains modern rock's finest. Doubtless we'll touch on all that later. First, though, indulge us. Step back with *NME* through the billowing mists of time, back to a distant, grim land known as the '80s.

It is March 1989. A box of 12-inch records has arrived in the loading bay of Our Price Records in west London where your correspondent is at work. Not an unusual occurrence in a record shop, sure, but this box contains unexpected treasure. It's packed with the first blinding beam of a summer that will last for over a year, the hottest that anyone can remember.

Over the previous months other encouraging warnings that the musical seasons were at last changing had arrived in brown boxes. Those missives were sent from house DJs in Chicago, from East Coast rappers, from the techno warriors of Detroit and from those scary, saucy, strange Happy Mondays in Manchester, a gang who mashed all these new sounds and pulped them into a punk stew. This box, though, is different, containing something we'd all but given up on. It holds a traditional rock record, made in England, but one rich in purpose, invention and mystery. This box contains 'Made Of Stone', the new single by The Stone Roses.

It is perfect. The paint-splattered cover; the bullet-sleek rhythm; the lattice run of guitars that fizzle like a fuse before exploding into the brooding philosophy of the pay-off, sung with terrace-chant intent: *"Are you all alone? Are you made of stone?"* We ignore those queuing at the counter and play it again and again and again, until even one of those in the queue to be served asks for a copy too. After five consecutive plays, a fellow teenage employee turns and, laughing, says, "Thank fuck for that!"

Personal journeys of discovery are instantly mapped in such moments, and The Stone Roses were a compass for many disparate souls all suddenly heading in the same direction. As we listened enraptured at the counter, the shop's manager – a bearded, 30-something, proud It Bites fan – glowered at us from the back of the shop. The times were a-changing. In six months he'd be gone and The Stone Roses' eponymous debut album would be the shop's bestseller. March turned out to be a landmark month, with Soul II Soul's 'Club Classics Volume One' and De La Soul's '3 Feet High And Rising' also released. Just as the Iron Curtain was being ripped down across Europe, music was also experiencing enthralling revolution.



***"Kiss me where the sun don't shine/The past was yours, but the future's mine"* – 'She Bangs The Drums', The Stone Roses, 1989**

If there was any doubt that this was music to sweep out the old order and usher in a new decade of youth, hope and empowerment, it was dispelled by The Stone Roses' self-titled debut album. The song titles acknowledged their ambition with rare confidence: 'I Am The Resurrection', 'I Wanna Be Adored', 'This Is The One'. Even the lemon on the cover was revolutionary – it was, the Roses explained, the fruit the rioters in Paris, 1968 had sucked on to counter the effects of teargas. This clearly was not The Wonder Stuff. 'The Stone Roses' shot a flare up across Britain.

"We wanted to finish groups like U2," explains singer Ian Brown in John McCready's illuminating sleevenotes to the imminent 'Very Best Of The Stone Roses'. "They were pompous and so big. Yet they had nothing to say. And they were so removed from people that we thought, 'We're better than that – we'll finish these.' I did feel indestructible, unstoppable."

This was good news to young and disillusioned music fans of all persuasions. Ecstasy had started to seep into mainstream British life over the previous year. Youth culture was exploding in nightclubs. But none of the rock bands of the time remotely reflected this. Indie music was grey and lacked any ambition to over-reach or articulate substantial ideas; meanwhile, mainstream rock was patrolled by dinosaurs knocking out safe standards designed to please their accountants above all.

The Stone Roses stood apart. They'd changed with the times from introspective janglers into the embodiment of the age. They were sucking up the expansive melodies of '60s artists like Jimi Hendrix and The Byrds, attacking the status quo with the moral arrogance of the Sex Pistols, and embracing the unifying possibilities of acid house. They were a handsome brotherhood in cool, unusually loose threads writing bold, uplifting songs that you could dance to (thanks largely to Reni, a drummer so good it was rumoured that Pete Townshend of The Who was trying to pinch him). They had a style of their own that soon became a style for everyone.

"It felt great," remembers John Squire, guitarist and painter of their sleeves. "It all came together – the people I was hanging about with, the clothes we were wearing, the records we were buying, the drugs we were doing. It all seemed to converge in the songs we were writing at the time."

As they fired into orbit, they dragged a breathless young nation along with them. Their album was not a huge initial commercial success (it never rose higher than Number 19 in the charts), but it gained a slow, unstoppable momentum as more and more heard its piper's call – eventually spending a mammoth 86 weeks in the album charts. By the time 'Fools Gold', the first new single after the album, was released, they had a huge army of young baggy conscripts in beany hats and flares waiting to sign up for the next release. Even from a band as full of surprises as the Roses, however, 'Fools Gold' was quite a shock.

Clocking in at just under ten minutes, 'Fools Gold' remains the epitome of the era, a time when rock and club culture merged. Here was a song played by a four-piece band that sounded far better spun in a club at full volume than it ever did at a gig. It had the outline of a rock song and a bassline nicked off a rap record (Young MC's 'Know How') yet there are passages during which it's totally fluid, almost jazz-like in its flow. It sounded both futuristic and historic, a timeless classic and a brave adventure. It went straight in at Number Eight. The Stone Roses had arrived.

Had it just been the records, well, that would've been fine. But there was an intelligence and nerve about the group that was totally intoxicating. They didn't just play gigs, they played Blackpool Empress Ballroom and barricades beamed through cathode rays into the nation's living rooms.

We learned a hard truth round about then, though: rock bands can sometimes start cultural revolutions, but they can't really finish them. They make second albums instead. For The Stone Roses this proved the undoing of the legend.

Locked in litigation with their former label Silvertone, and with a £4million deal with Geffen already inked, the band retreated to Rockfield Studios in Wales soon after their next single, the buoyant 'One Love', hit Number Four in July 1990. They wouldn't be seen again for four and a half years.

In the interim, rumours about the band grew wings and flew. Geffen had canned one album and made the band start again. Reni had left the band. Reni had rejoined the band. Ian Brown was refusing to be addressed by any name other than King Monkey. Squire had grown waist-length hair and a beard. There were serious drug problems, the band weren't talking... Eventually in '93 *NME* decided to find out for itself and sent a reporting team to sort the wheat from chaff, resulting in a classic 'Gotcha!' cover but no real, firm news. Then, at last, in November 1994 they released a new single, 'Love Spreads'. It sounded like Led Zeppelin. It was a great, old-fashioned rock'n'roll record and it hit Number Two in the charts, but the sense of anti-climax weighed heavy. Had this been what the world was really waiting for?

The appearance of the second album hardly dispelled the disappointment clouding the band. 'Second Coming' – what a title! – had great peaks but too much of it sagged under its own stoned consideration. There was indeed a fair amount of 'jamming' and 'guitar work-outs'. It was quite a good record, but quite a good record wasn't quite good enough.

"A lot of people got the wrong end of the stick with 'Second Coming'," says bassist Mani defensively in McCready's notes. "They wanted nice pop songs. We were more like, 'Hey, let's show them what we can really do.' We were pre-pubescent on the first album but we came back with hairs round our knackers. We'd learned how to play."

Good for the band, not particularly great for the listener. Especially since by this time Oasis had nipped in and were releasing the kind of life-affirming, statue-toppling rock'n'roll the Roses had patented. The Roses were decaying and Oasis were fresh, having absorbed all the Roses' lessons back in 1989.

"You can trace a line through The Beatles to the Pistols to The Jam to the Roses to us," acknowledges Noel Gallagher. "No Roses, no Oasis, I don't think. Liam definitely wanted to sing after seeing Ian Brown."

Still, alas, the Roses couldn't bow out gracefully, even after Squire left to pursue a career in MOR noodling. Mani and Brown muddled on with a team of ringers and musos on the road, the band finally curdling with a rotten performance at Reading 1996, Ian Brown's badly off-key singing reducing the band to objects of ridicule. It never, ever should have come to that.

Then again, perhaps it doesn't really matter how it ended. They crashed, they burned – isn't that what we demand of great bands? They didn't stick around to honour contractual obligations. They can't and won't reform for a money-spinning comeback. They fell out so badly that the singer and the guitarist, best friends since they were toddlers, only communicate now via the press. But they left us with one masterpiece, some epoch-defining singles and shows, and an attitude to adopt for life.

"It was just about freedom," says Ian Brown. "A celebration of freedom and what was possible – what you might achieve."

Amen to that. After all, as their most famous disciple wrote in a song for Oasis, *"The dreams we have as children fade away"*. Some dreams linger and haunt that little bit longer, though.

"You can trace a line through The Beatles to the Pistols to The Jam to the Roses to us. No Roses, no Oasis" **Noel Gallagher**

SET IN STONE

Five classic Stone Roses moments

1 The time the power failed during their BBC2 *Late Show* performance: Ian Brown could be seen wandering around behind presenter Tracey MacLeod shouting, "Amateurs, amateurs... we're wasting our time here, lads!" before leading the group from the set.

2 Turning down Mick Jagger's offer of supporting The Rolling Stones across the US to play a landmark show at Blackpool Empress Ballroom instead.

3 Their first *NME* cover in November 1989, the band pictured gurning and rolling around in paint, as if part of one of their own covers. Four days after it hit the shelves the Berlin Wall came down. Coincidence? We think not...

4 All four members being arrested after daubing the walls of their former record label's offices in Wolverhampton in blue and white paint causing £23,000 worth of damage. The band escaped prison and received £3,000 fines instead.

5 The audience at their Alexandra Palace show in London chanting, *"Manchester, la, la, la"* and Ian Brown answering, "It's not where you're from, it's where you're at."

GET YOUR CLICKS HERE!
SEE THE BUMPER STONE ROSES VIDEO SPECIAL ON *NME.COM* FEATURING JUST ABOUT EVERY VIDEO WE COULD GET OUR MITTS ON

PHOTOGRAPHY: MIKE MORTIN/PETER ANDERSON/KEVIN CUMMINS/DEREK RIDGERS/PENNIE SMITH/MARTYN GOODACRE/IAN TILTON/ED SIRRS/JUSTIN THOMAS

Spike Island, 1990: the Roses gamely re-create Woodstock in a field near Widnes

Court in the act: the Roses escape with £3,000 fines for performing an impromptu decorating job on their old label's offices

Ian Brown: the Fifth of Manchester and (inset right) that infamous "amateurs" TV appearance

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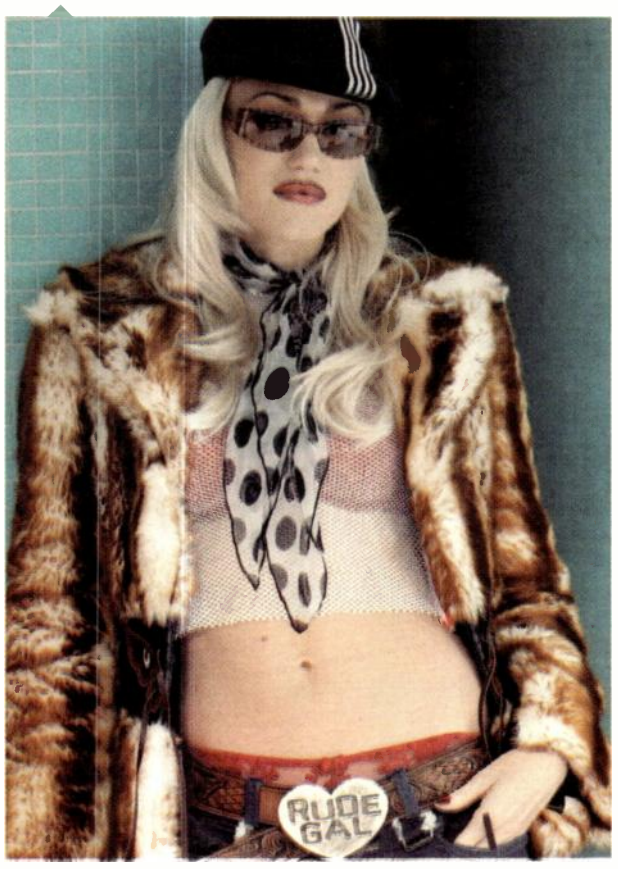
WELCOME TO THE 2002 LIST

From Courtney to Casablancas, Peaches to Pelle – NME counts down the Top 50 coolest people in rock'n'roll right now

GWEN STEFANI

If anybody else but Gwen married that jerk from Bush, they'd automatically be hurled into the pit of uncool for the rest of all time. But Gwen – who can resist her charity shop chic, her gauche way of mixing and matching odds and sods to absolute perfection? Not to mention the mad array of hairstyles and handbags full of socks. The way she carries off the blindfold wardrobe rummage, you just know she's got it from the inside out. Gwen is cool 'cos she's one perpetual fun fuck-you to all the fashionistas.

The coolest thing about her: Big lipstick.



Why the Cool List? Because unless you've had your head stuck up your arse for the past few months, it's pretty damn obvious that something magnificent is happening out there in rockland. A new scene is emerging with all the qualities appropriate to the arrival of something historic.

We have new bands who believe in what they do, full of individuals who, through the way they sing, speak, dress and act, are determined to live the rock life to its fullest potential. And they are going to glory in it and celebrate it, because it is the single most fantastic way of life that they can ever imagine living.

Over the last few years we've had to put up with a dearth of personality. Faceless dance anthems, followed by dickhead, dumbass corporate cocksucking nu-metal, followed by prefabricated pop shite. But rock has a way of rearing its beautiful head just when it's needed the most, and out of the dungpile is blossoming the new scene.

They hang together, play together, sleep together and shag each other. They are cool as fuck. So cool, in fact, that there is no yesterday – just an incandescent, happening *now*.

Thanks to the gods and goddesses who make up the Cool List 2002, going out to a gig, getting trashed and getting it on is suddenly the greatest thing in the world.

How cool is that? Fucking cool!

NME compiled the Cool List 2002 using the 20 Commandments Of Cool. They are cool if:

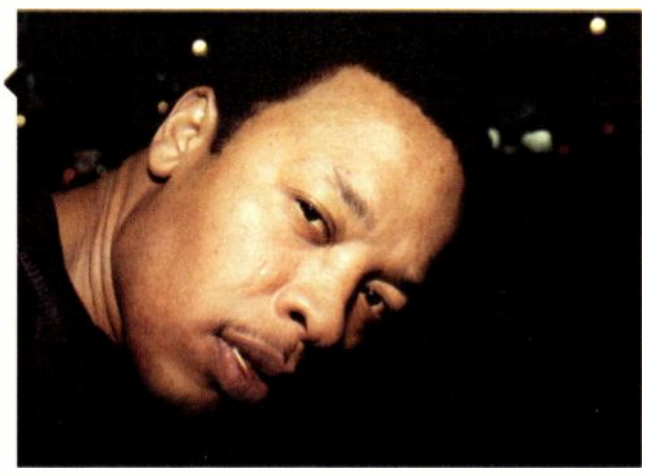
1 They look great.
2 It's their world and we just live in it.
3 Everything they say and do is effortless. They appear to succeed at everything – sex, business, looking good – without even trying.
4 The only time they fail is when they choose to. They sometimes take their god-given gifts and deliberately trash them solely because we would give anything to have what they have. When they fail it is really their own personal victory over our pathetic notions of success and celebrity. Their trash is our high art.
5 They don't care about anything. They don't need to.
6 Their shoes matter.
7 The world is their oyster.
8 They always seem to be (because they assume they are) the best they can ever be in any given situation at any given time.
9 We want to be near them all the time and to do things for them, and it seems like the most natural thing in the world that we do. Even though they scare us.
10 Everything they say seems to be enigmatic and their silences are even more enigmatic.
11 They are always in control, even when they're out of control.
12 We fancy the pants off them.
13 They don't just define the era they live in, they *are* the era, and life would be unimaginably different if they weren't around.
14 Money is no object – not because they're stinking rich, but because they can do anything they want with or without it.
15 They appear arrogant, aloof and untouchable, yet they are the centre of attention constantly.
16 Their absence from a party resonates even more than their presence.
17 The smallest interest shown by them in anything or anyone bestows instant credibility.
18 You can't earn what they've got, nor can you train for it.
19 We live vicariously by their every exploit and wish in our darkest heart of hearts for tragedy to befall them.
20 They've got the X-factor which makes some people cool and others just not and renders this whole list redundant.

DR DRE

Some are lucky enough to define the sound, shape and style of modern music with one record. Every now and then, someone really gifted comes along and repeats the trick more than once. But Dr Dre has been doing it a for over a decade!

Check the man's track record(s). NWA's 'Straight Outta Compton'. Snoop Dogg's 'Gin And Juice'. 2Pac's 'California Love'. Eminem's 'My Name Is'... He doesn't just make classic records and invent musical genres, he carves out perfect artists in the process – breathing life into raw talent. And what makes him truly cool is that he never rests on his laurels. He continues to invent new sounds way out west in his Californian studio, as evidenced by Truth Hurts' mighty and mysterious Eastern jamboree 'Addictive', earlier this year. Last seen forcing the greatest wordsmith ever, Rakim, to re-do lines on his Dre-produced comeback album. Rakim knows better than to argue with the Don.

The coolest thing about him: He never runs dry.



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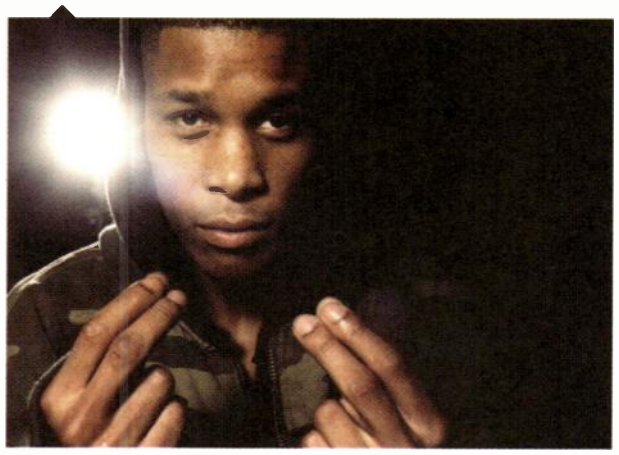
48 ROMEO

Let's face it – you've got to be pretty fucking cool to have the England captain name his baby after you. But So Solid Crew stalwart Romeo takes it in his Prada-shod stride. The ladies' man of the Crew, he is, as his first solo hit had it, *"the kind of guy you want to get close to"*. Neutrino's too gormless, Megaman's too pompous, Skat D's too violent, but Romeo has the X-factor – the ability to rock a fluffy parka and move smoothly between the streets of south London and the Cristal-fuelled parties of New York. Not only has he been adopted by hip-hop's current ruling dynasty, Murder Inc, but he invited them round to his mum's house for tea. His new song's about gravy – cool – and as '21 Seconds' demonstrated, he's also good at maths.

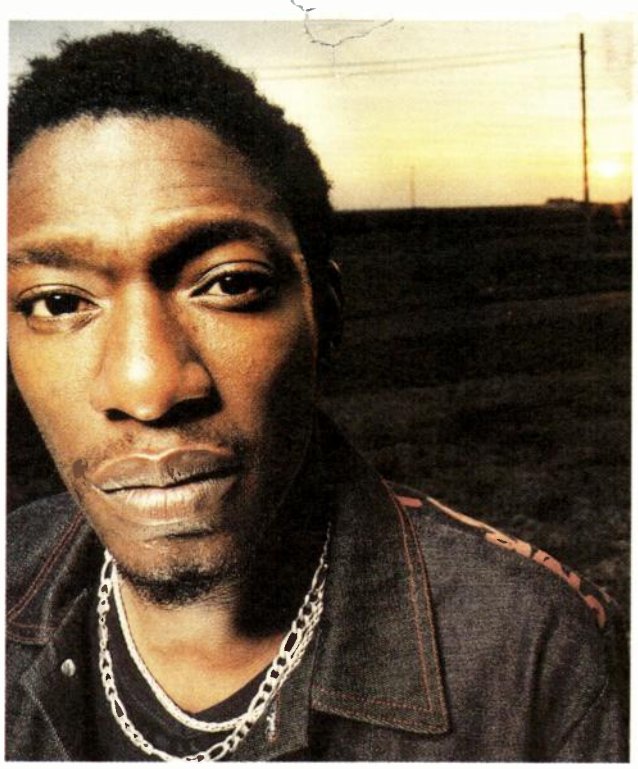
The coolest thing about him: *"Two times ten plus one: Romeo Dunn!"*

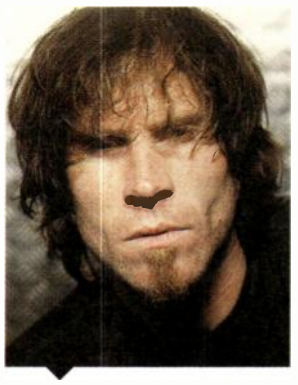


ROOTS MANUVA

Roots Manuva is his own man. He considers himself a "bruk pocket Frank Sinatra", he's seen spaceships hovering above his block of flats in Stockwell, south London (though that "could have been the weed"), and he raps about cheese on toast. A one-man repudiation of the idea that British hip-hop has to be a pale, boring imitation of the American stuff, Roots Manuva's distillation of reggae, hip-hop, religion, paranoia, jokes, love, misery and Caribbean culture stands up to anything being produced on either side of the Atlantic. And the video for last year's single, 'Witness (One Hope)', was one of the most hilarious in recent memory. Featuring Roots going back to his old school as an adult to beat everyone on sports day, it was part comedy, part poignant revenge fantasy. His cool was blemished slightly by a Mercury nomination – fortunately he didn't win. Looks good in a beard, and knows how to wear chunky denim.

The coolest thing about him: His real name's Rodney.





MARK LANEGAN

The former Screaming Trees frontman and current Queens Of The Stone Age member is a man with the voice and personality of a smacked-out grizzly bear. His voice has to be heard to be believed. A low, growling rumble, it's enough to make the glass in your windows vibrate. It's Lanegan's trademark and it says a lot about him. Built like a marine, he's a silent, forbidding, sometime junkie. The fact that he used to live with Dylan Carson – the man who bought the gun Kurt Cobain used to kill himself – gives you some idea of the people he hangs around with. Lanegan emanates an aura of someone who's lived through the worst that life can throw at him. He also gives the impression that if he takes a dislike to you he might just try to rip your head off – something which he once tried to do to Liam Gallagher. In 1996 when Oasis and The Screaming Trees were on tour together, Liam kept calling his band "The Barking Branches". Lanegan's response was to punch him in the face.

The coolest thing about him: When he's onstage, he looks like a statue chiselled out of granite.

LIAM GALLAGHER

Liam Gallagher is still the Brit guv'nor despite all the Met Bar crap and being engaged to an Appleton. Why? Because no matter how many nappies he changes, no matter how many soppy songs he writes, no matter how often he genuflects to the ghost of John Lennon, no matter how often he talks Dadrock crap, Liam Gallagher's still dangerous as fuck. That stare behind his increasingly bizarre collection of shades (worn day and night, natch) is still alarmingly blank and impenetrable. And when he enters a room, it's still anyone's guess where his head's at. What he will say? How long before he rages? Who he will thump? His own man, king of his own world, Liam still truly believes he has the greatest job in the universe being the greatest singer in the greatest band in the world. And few would argue it out to his face.

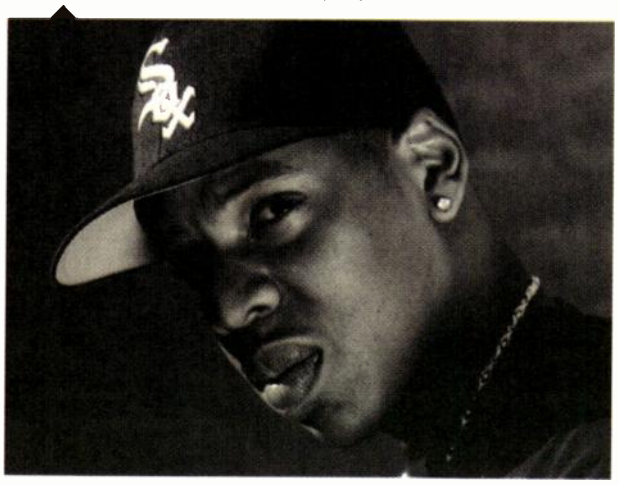
The coolest thing about him: He's Liam, you cock!

JAY-Z

No-one can touch Jay-Z. Since the death of Notorious BIG in 1997, the rapper variously known as Jiggaman, God MC and Jay-Hova is commonly agreed to be the very best in the business. Whether rapping over state-of-the-art digital beats or soaring '70s soul, he's a wordsmith *par excellence*, delivering hilarious, moving and complicated rhymes with complete throaty authority.

He's from Brooklyn (see Karen O) and has such clout and credibility that last year he managed to get Michael Jackson guesting onstage with *him*. When he dissed fellow New Yorkers Nas and Mobb Deep, they ended up badly mauled – and unlike Nas, he knows when to let something lie and move on. His Rocawear label is less glitzy than Sean John and less lairy than Wu Wear – perfect hip-hop clothing, in other words. And where Jay-Z leads, others follow.

The coolest thing about him: *"I'm the compadre, the Sinatra of my day/Ol' Blue Eyes, my nigga/I did it my way"* – from 'Hola' Hovito'.



COOLEST BANDS EVER

1. THE STONE ROSES
2. THE VELVET UNDERGROUND
3. THE ROLLING STONES CIRCA '68
4. IGGY AND THE STOOGES
5. THE STROKES
6. THE CLASH
7. BOB MARLEY AND THE WAILERS
8. NWA
9. NIRVANA
10. ZIGGY STARDUST AND THE SPIDERS FROM MARS

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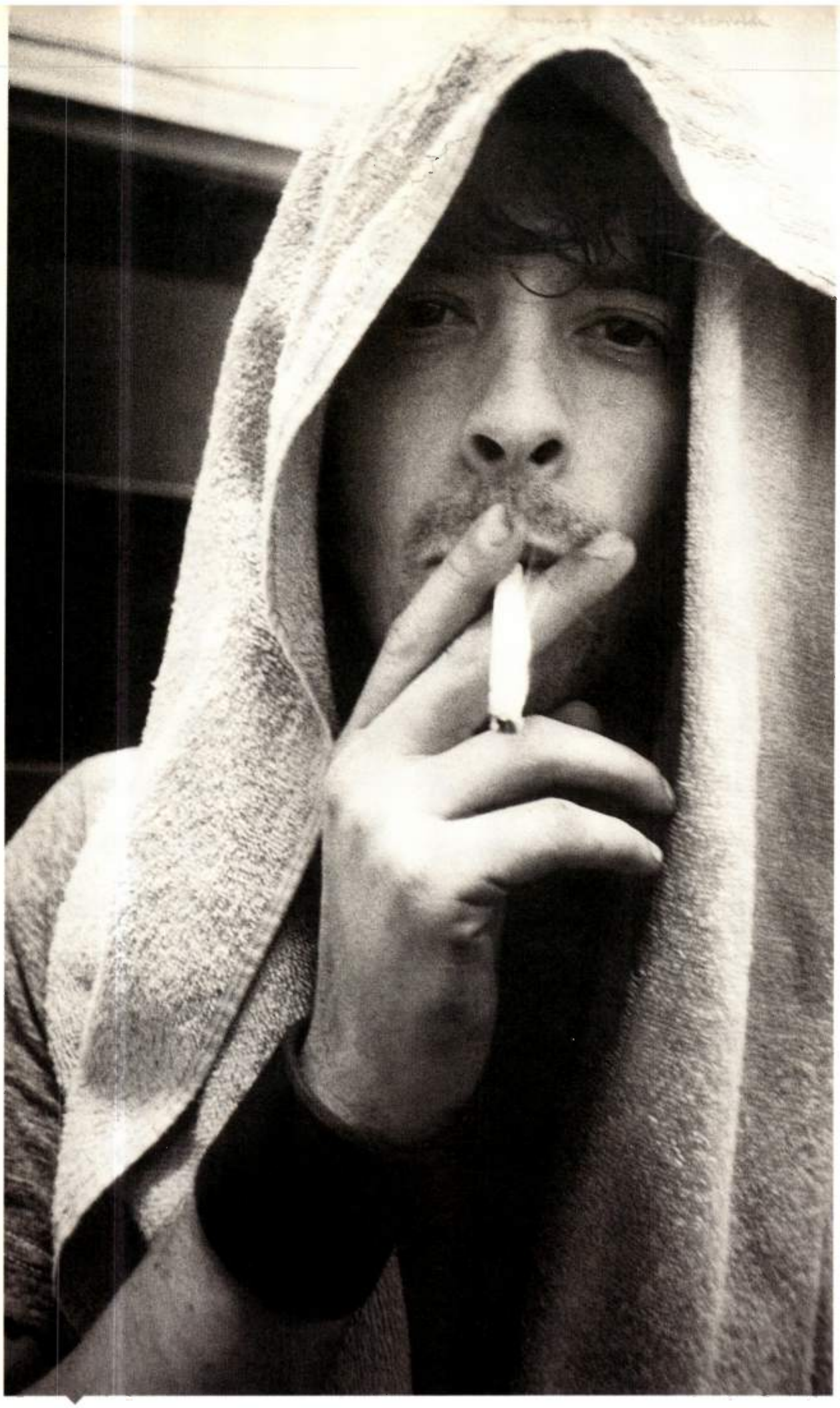


43 DAVE GROHL

Dave Grohl is the best rock'n'roll drummer in the world. But he's so much *more* than that. Just look at his teeth. Those pearly white gnashers show the two sides of Grohl. There's the gleaming grin of the clean-cut Foo Fighter, the nicest, most charming guy in rock. Then there's the frothing, grinding monster, all tribal tattoos and tight muscles, last seen drumming up a storm with Queens Of The Stone Age. Dave's the snarling, sweating rock beast you can take round to your mum's for tea.

There would also have been no Nirvana without him. Whatever Courtney says, they weren't the band we know and loved until Grohl replaced Chad Channing in 1990. And when it all went to hell, Dave didn't turn to drink and drugs. Instead, he wrote the first Foo Fighters album *and* played all the instruments on it. Nobody knows the trouble he's seen – but while grunge contemporaries like Mark Lanegan look half-dead, Grohlio just gets fresher and fitter. Grrrr!

The coolest thing about him: On photoshoots, when his 'Queen Dave' alter-ego comes out to play.

42 RICHARD FEARLESS

Richard Fearless is a modern-day Warhol. He's the intersection where Hollywood, art and rock'n'roll collide. His obsessions are the classic staples of cool (Satan, drugs, er, erotic strangulation) and Fearless acts them out with an all-star A-list cast. Iggy Pop, Liam Gallagher and Bobby Gillespie are a phone call away, as are Dennis Hopper, Larry Clark and Chloë Sevigny.

A man of impeccable taste, Fearless effortlessly captures the mood of the moment in whatever he's doing, be it music, design, art or film. It's doubtful that there's anyone in London as well-connected or clued-up as him.

The coolest thing about him: His favourite group are obscure '80s *NME* favourites Felt.

41 RICHARD D JAMES

He's been the daddy since 1985 and remains the most independent-spirited, mad professor in any genre you care to name. He rocks the geography student look like no other, and runs Rephlex like The Beatles used to run Apple (a home for art as opposed to a business). He's also king of the pseudonym (AFX, Polygon Window, Caustic Window, Blue Calx, The Dice Man, GAK and dozens more). He owns an armoured car, has played a food mixer at gigs (people danced), and gave The Lemonheads an old track, told them it was a remix and got paid four grand. Last time *NME* met him, he insisted on being interviewed in an anechoic chamber – a room totally silent except for the sound of your blood flowing. And that's just the start.

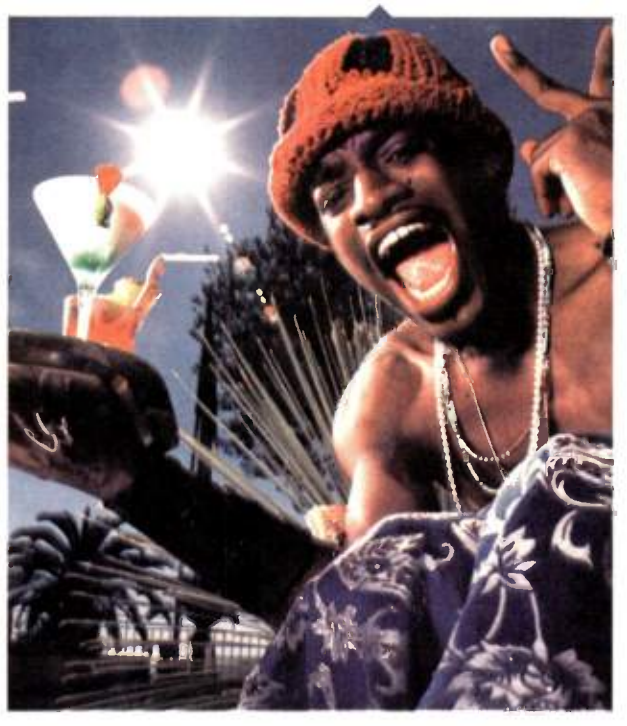
The coolest thing about him: His slogan – "Come on you c——s let's have some APHEX ACID!"

40 DRE, OUTKAST

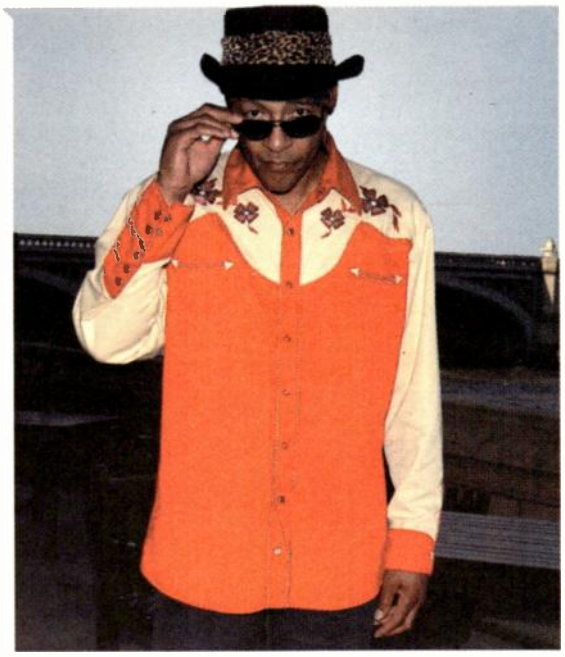
Dude has a lapdancing club in his basement!

Oh... you want more? OK, he wears Aladdin panto pants onstage with OutKast, he raps so fast you need a primer to catch all the references, and damn if they aren't some of the wittiest down-home schtick this side of the Em boy. Dude's so out there, he even invented his own universe in Stankonia.

The coolest thing about him: His six-pack.



39 ARTHUR LEE



Living legends tend to be tarnished and, in their efforts to cash in on the time when they were gold dust, invariably embarrassing. Not Arthur.

Just as elegant, slim and otherworldly as he was when our grandparents were grooving to 'Forever Changes', Arthur has time-travelled from the '60s to 2002 with most of his marbles and all of his talent miraculously intact. Of course, a spell in the slammer for threatening a neighbour with a shotgun may have kept him clear of the substance abuse that pickled many of his contemporaries, but when Arthur strode onto our stages earlier this year to tackle his legendary Love songbook, that ravaged choirboy voice had aged like good wine. You can tell all those wishful thinkers to stick their zomboid Brian Wilson where the sun don't shine. Arthur is the guv'nor.

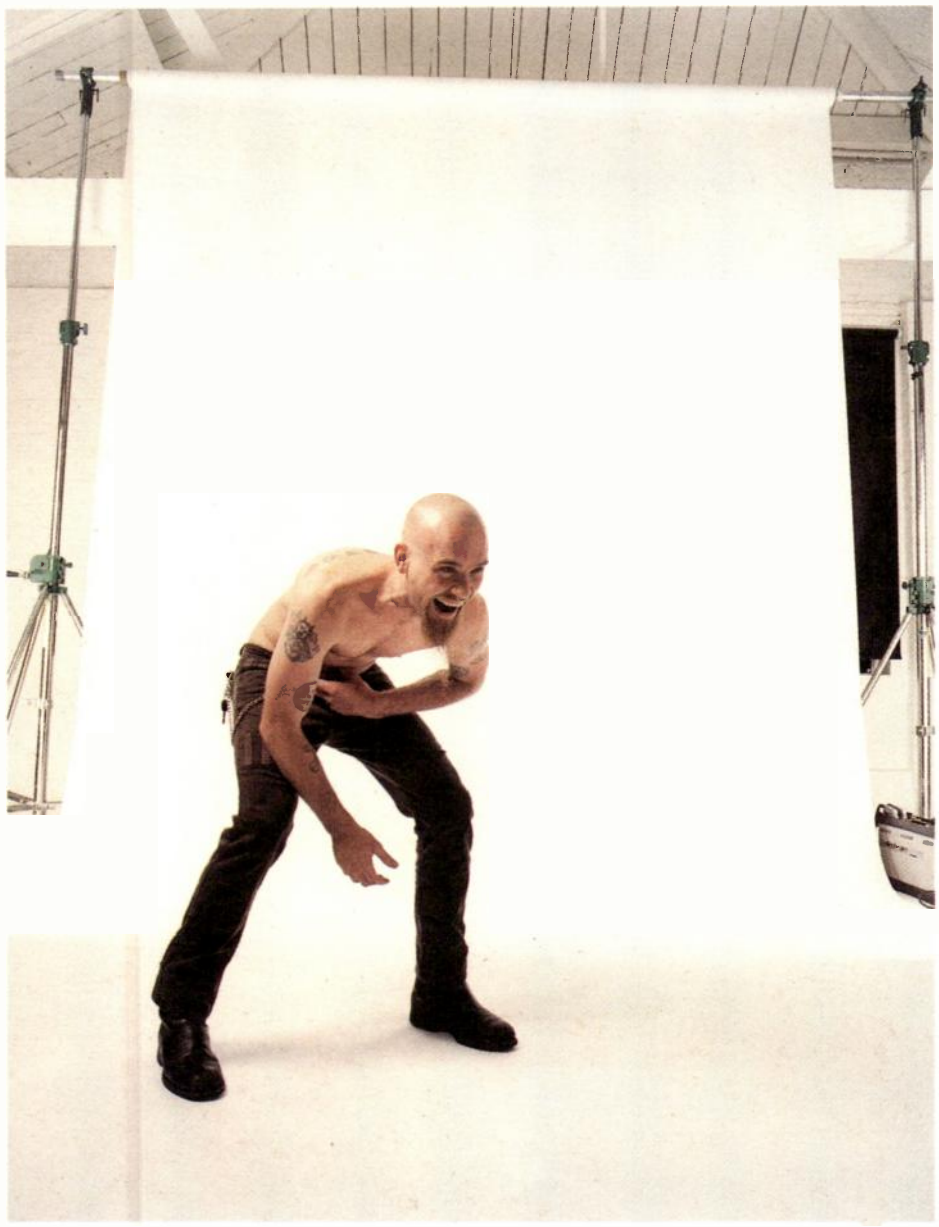
The coolest thing about him: Ask any band worth their salt who's their hero and they'll all say Arthur.

37 RYAN ADAMS

Like some ancient Elizabethan ambassador, Ryan moves effortlessly from court to court, spreading the vibes and stoking the gossip. One minute he's serenading Courtney on MTV, the next he's hanging out with The Strokes and the Stripes... the next he's duetting onstage with – gulp! – Uncle Elton!

Prolific to the point of genius, he can play anything with anyone at any time. Brings a little country cool to the party, too.

The coolest thing about him: When asked for a Bryan Adams song by a heckler recently, he stopped his show, refunded the smart arse's ticket money and kicked the fucker out!



You can tell just by looking at him that Nick Oliveri is the ultimate no-guilt rock'n'roll hedonist. He's also the only man who makes heavy metal seem cool. Described by his bandmate and best friend Josh Homme as "mentally deranged", he's a battle-hardened fuck-up who's been taking every pill known to mankind since he emerged from the Californian desert some time in 1987. Some indication of his mindset can be drawn from the fact that he regularly plays in the nude, and also from the bands he plays in when he's not with Queens Of The Stone Age. The most notable are sicko punks the Dwarves (a group who faked the death of their own guitarist for a laugh and who once released an album called 'Blood, Guts & Pussy' featuring two naked women and a naked dwarf with blood smeared all over them on the cover). Nick Oliveri is the kind of guy who'll try anything twice. And for that we salute him.

The coolest thing about him: Oliveri was arrested at 2001's Rock In Rio after playing in the nude. Oliveri's response was: "I figured if any place didn't care, it'd be Brazil... they invented the thong bikini after all."

38 NICK OLIVERI

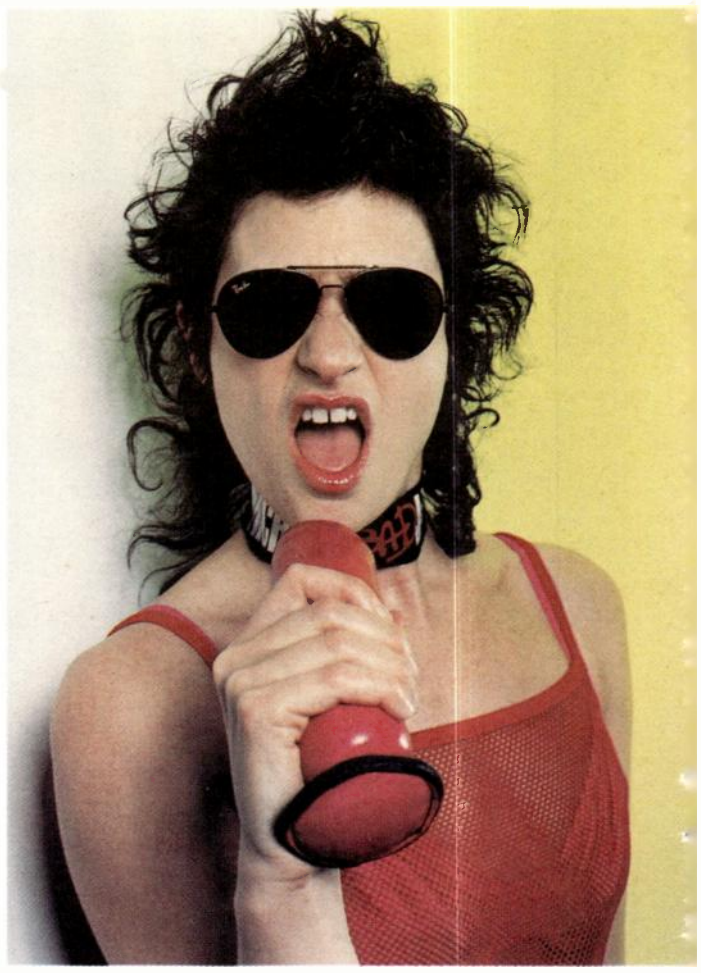
FELIX DA HOUSECAT

As a 15-year-old, Felix Stallings Jr co-produced his first single 'Phantasy Girl'. That was in 1987 and it was an instant cult smash. So what did he do with the world at his feet? Got bored and gave it all up.

It took him five years to return and since then he's been at the hub of house with his label, Radikal Fear, and has remixed Garbage, Kylie, the Pet Shop Boys and Diana Ross. He pioneered electroclash and his album 'Kittenz And Thee Glitz' won album of the year at the 2001 *Muzik* Awards. In 'Silver Screen Shower Scene' he teased out of Miss Kittin a performance many consider the zenith of electroclash.

The coolest thing about him: Those spectacles.

PEACHES

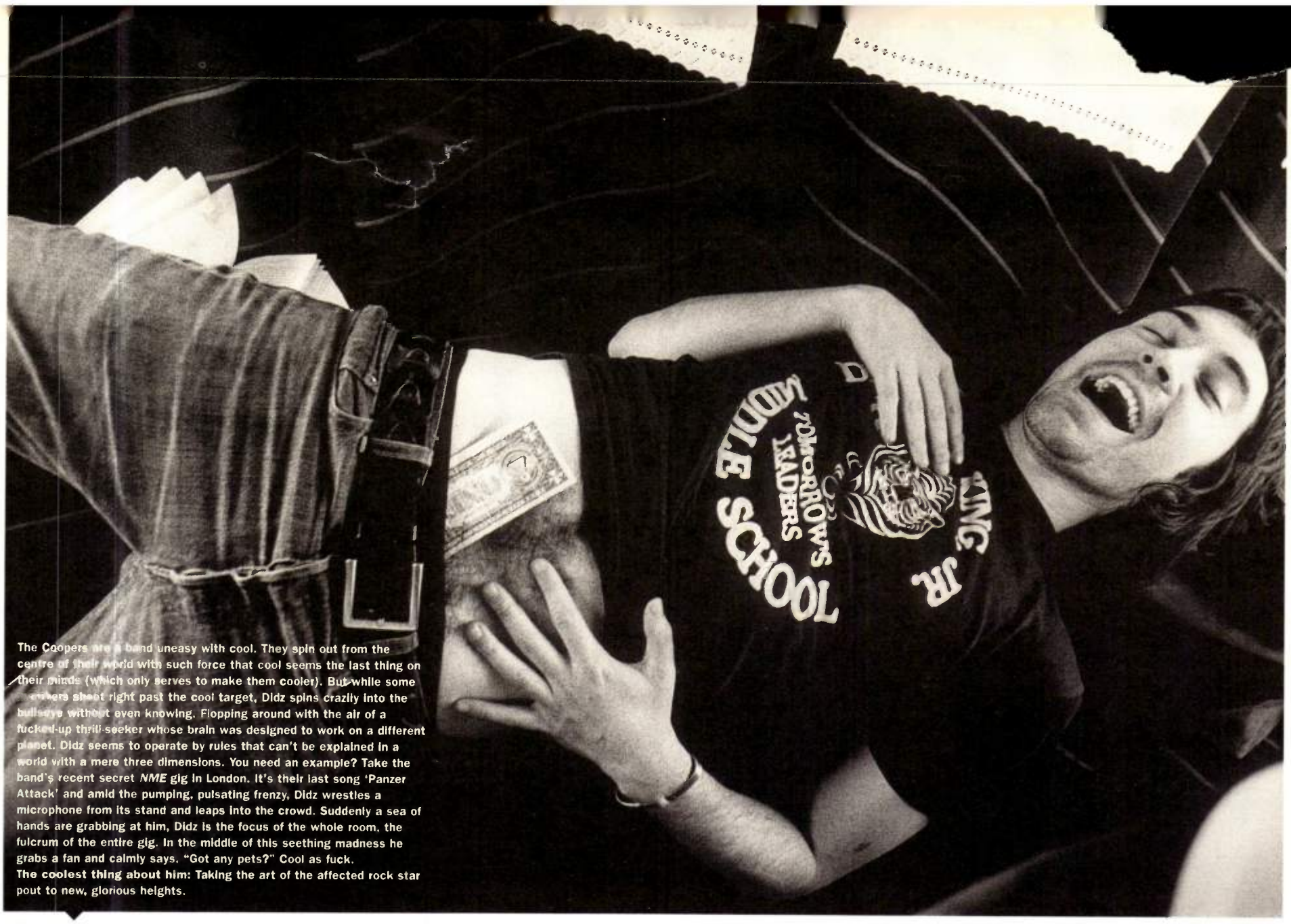


Everyone wants a piece of Peaches. Black Rebel Motorcycle Club put her in the video for 'Spread Your Love'. John Malkovich gave her a part in his next film. Basement Jaxx got her to remix 'Get Me Off'. And every fashionista going has either given her clothes, photographed her or sent their clothes down the catwalk to the accompaniment of her anthem, 'Fuck The Pain Away'.

The reason is that Peaches is total punk rock – a free spirit who makes everyone else look pusillanimous. Previously a Canadian teacher called Merrill Nisker, Peaches now tours the world with her trusty 505, sharing audiences with bands as diverse as Elastica and Queens Of The Stone Age, and bawling songs like 'Lovertits', 'Diddle My Skittle' and 'Hot Rod'. Thirty-five years old, and by no means conventionally attractive, Peaches takes to the stage in pink hotpants and a strap-on dildo, encourages the audience to take photographs of her crotch, and generally fucks with people's minds.

The coolest thing about her: The video to 'Set It Off', in which Peaches' eyebrows and pubes grow so much she ends up looking like a werewolf.

PHOTOGRAPHY: HAMISH BROWN/TOM SHEEHAN/DAVID TITLOW/SIMON CLEMENGER/ANDY WILLSHER/DAVID ELLIS/PA/IDOLS



The Coopers are a band uneasy with cool. They spin out from the centre of their world with such force that cool seems the last thing on their minds (which only serves to make them cooler). But while some others shoot right past the cool target, Didz spins crazily into the bullseye without even knowing. Flopping around with the air of a fucked-up thrill-seeker whose brain was designed to work on a different planet, Didz seems to operate by rules that can't be explained in a world with a mere three dimensions. You need an example? Take the band's recent secret *NME* gig in London. It's their last song 'Panzer Attack' and amid the pumping, pulsating frenzy, Didz wrestles a microphone from its stand and leaps into the crowd. Suddenly a sea of hands are grabbing at him, Didz is the focus of the whole room, the fulcrum of the entire gig. In the middle of this seething madness he grabs a fan and calmly says, "Got any pets?" Cool as fuck.
The coolest thing about him: Taking the art of the affected rock star pout to new, glorious heights.

34 DIDZ

33 ALESHA DIXON

From her hairpiece to her Manolos, Alesha is the very image of 21st century urban glam, an icon to a generation of teenage girls. Not only has she snagged the bad bwoy of the moment – Harvey from So Solid Crew – she could probably beat him on the mic as well, for Alesha is an MC of no mean ability. She's fearless, too, headlining the dance tent at Glastonbury with Mis-Teeq on Saturday night despite the prospect of a) getting her vertiginous high heels stuck in the mud, b) dying on her arse in front of an drugged-up audience baying for hardcore gabba trance or c) coming to grief in a Portaloo. Needless to say, the girl pulled it off, looking as ferociously chic in Avalon as she had in Ayia Napa the same summer.
The coolest thing about her: Her battle cry: *"Fire it up and away we go!"*

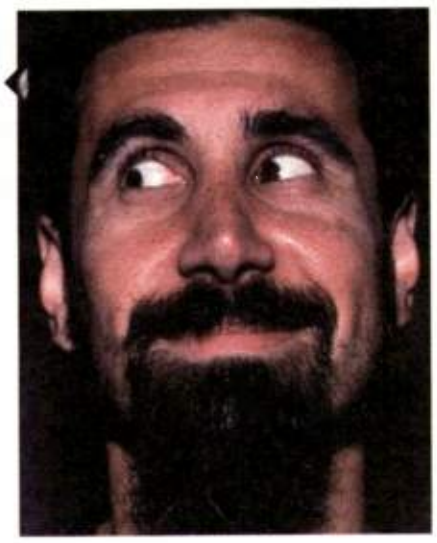
32 DJ HELL

Hell isn't just a DJ – he's an International DeeJay Gigolo. And the label he created from his Munich base has made him the Louis XIV of techno. His label has put out electroclash's defining singles, from Fischerspooner's 'Emerge' to Linda Lamb's 'Hot Room'. But it's Hell's ability to create a fantasy world out of the most unprepossessing materials that makes him truly special. Despite Gigolos being a tiny indie label, Hell created the illusion of a glamorous conglomerate fuelled on drugs, champagne and designer clothes. In so doing, he brought the concepts of sex, stardom and glamour back to dance music.
The coolest thing about him: Only a cool German could carry off a mullet and ginger moustache.

31 ROBERT HARVEY

A gangling young man in an ill-fitting tracksuit dancing like a weirdo is not usually the stuff of cool, but such is the way of pop music. Robert Harvey is the new leader of the stoner blokes – an army of young men looking for a long-haired leader to deliver them the rhythms they need to writhe on the dancefloor without feeling daft. Robert gives out vibes of psychedelic wonder that seduce your brain, which from a white kid from Yorkshire is amazing. And, crucially, all this new power goes right over his greasy head. He's merely doing his thing, it just happens to be changing people's lives.
The coolest thing about him: His choice of hats.

30 SERJ TANKIAN



Serj is the weird-beard operatic oddball who surfs System Of A Down's heavy heavy monster sound and claims the CIA is out to get him. Double cool!

An Armenian-American, he openly criticises American domestic and foreign policy and when he found his group's second LP, 'Toxicity' was at the top of the US charts on September 11 last year, he refused to allow career pressure get the better of his humanitarian beliefs. While others would have kept their heads down, Serj posted his thoughts on the SOAD website, leading to a media storm and accusations of being communist and un-American.

"I think they've had a file on me for a long time, but it doesn't matter," he said. "Sometimes I get flak for saying what's on my mind. But if I stop saying that, then what do I have left?"

The coolest thing about him: Brought opera to metal, reinventing and reinvigorating it in the process.

29 DJ RUBBISH

It takes a very cool person to relentlessly take the piss out of themselves and get away with it in style. Shaun Pubis of Peckham, London – aka DJ Rubbish – pulls this off while ranting haphazardly about anthrax spores and George Dubya with what sounds like a detuned UK garage pirate station exploding in the background.

DJ Rubbish is utterly underground in a way only a self-confessed lentil-eating white boy with a persecution complex can be. He embraces street stylings from his middle-class enclave, takes on the multinationals and then takes the piss out of everything, himself included. The whole exercise is conducted without any reference whatsoever to style or credibility, and that makes him pretty cool.

The coolest thing about him: The song titles – 'Non-Stop Absolutely Rubbish Hip-Hop' anyone?

28 CARL BARAT

The cornerstone of London's most disreputable rock'n'roll group, The Libertines' Carl Barât is part Dickensian street urchin, part druggy charmer. Reportedly descended from rakish actor Basil Rathbone, he's the band's pin-up and engaging public face. Despite being no less in thrall to the bohemian lifestyle than his fellow frontman Pete Doherty, he isn't prone to quite the same erratic (and abrasive) behaviour. Out every night, you're likely to spot him hanging around the late night/early morning drinking holes of London with bands as diverse as Supergrass, Black Rebel Motorcycle Club and The Cooper Temple Clause. The attraction? Well, no matter what state he gets himself in, he remains a devilish companion and adventure is never far away. It's an intoxicating combination.

The coolest thing about him: He always walks around with his belt undone. Why? Because he's in The Libertines, that's why.

PHOTOGRAPHY: DAVID ELLIS/IDOLS/ANDY WILLSHER/STEVE LAZARIDES PYMCA/JAMES LOOKER/LARSON & TALBERT ICON INTERNATIONAL/JOE PLIMMER/WIRE IMAGE/PA

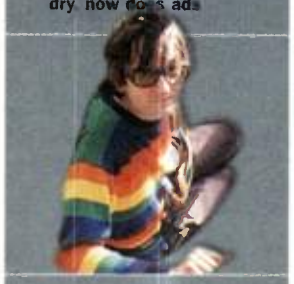
HAD IT, LOST IT

1 BOBBY GILLESPIE
Chickened out over 'Bomb The Pentagon' when it all got too real

2 RICHARD ASHCROFT
Hippy

3 EMINEM
Fake pill-popping, fake chainsaw, new Hollywood luvvie

4 JARVIS COCKER
Hoxton sucked his soul dry, now does ads



5 ODB
He fought the law. The law won

6 THOMAS BALGATER
Death by irony

7 JONATHAN DAVIS
Duh!

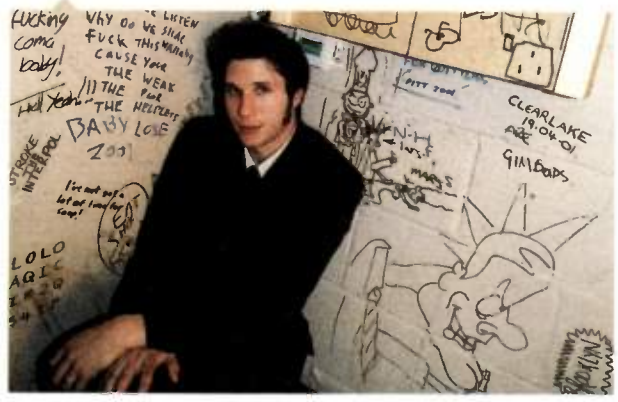
8 CHRISTINA AGUILERA
Can't hack it

9 MADONNA
Murder's wildlife

10 LIAM HOWLETT
Shit or get off the pot

27 DANIEL KESSLER

Nothing about Interpol's guitarist is overstated. Prime mover behind "the most dapper band in New York" (or so say *Village Voice*), Daniel ensured that Interpol would be cool right from the off. In 1998, during a lecture at the University of New York, he spotted that fellow student, Carlos D, was wearing "a beautiful and original pair of Doctor Martens, without the yellow stitching", and asked if he fancied being in a band. Not for Daniel laborious Limp Bizkit-style auditions – he'd instinctively absorbed The Clash's maxim "Like trousers, like brain" (or shoes in this case). He also ensures that Interpol radiate cool, from their sinister name to their brooding songs, by showing a healthy cynicism for the music biz and always looking ace in photos. He's big in France, you know. And he wears vintage suits like a second skin (rather than like he's due in court at 12).
The coolest thing about him: When a fanzine recently asked how he looked in a tuxedo, his answer was, "Fuckin' good." We can believe it.



26 JAMES MURPHY

As half of The DFA, James Murphy has produced *the* coolest punk-funk records this year, from The Rapture's 'House Of Jealous Lovers' to Radio 4's 'Dance To The Underground'. But the New Yorker outdid himself with solo project, LCD Soundsystem – a record taking the piss out of music snobs which no music snob could resist. *"I was there in 1968/I was there at the first Can show in Cologne/I was there in 1974 at the first Suicide practices"*, went James's dry rap over a beat that sounded like a distorted version of Madonna's 'Music'. It was genuinely too good for the charts.
The coolest thing about him: When 'Losing My Edge' whips to a peak of modish paranoia with the lines: *"I hear that you and your band have sold your guitars and bought turntables/I hear that you and your band have sold your turntables and bought guitars"*.

25 DAVID HOLMES

David Holmes is all about taste. Good taste. He's an archaelogist but most of all a fan, unearthing the best beats with laser precision. He honed the idea of making soundtracks to non-existent movies to perfection – then crossed over into the real thing. He's soundtracked *Out Of Sight* and *Ocean's Eleven* – both outshone the movies – and has singlehandedly made assembling compilations into an art form.
The coolest thing about him: He dug up Elvis and he didn't stink.

24 COURTNEY LOVE

The Queen Mum of Cool. The wicked witch of West Hollywood. A right royal pain in the ass. Courtney's been kicking up stinks now for over a decade. When most mere mortals with her contacts, talent and moolah would be easing back on the celeb accelerator, Courtney just won't let anything lie. She bears ridiculous grudges to a monumental extent and proudly wears them like scars. Every irritation is magnified by her magnificent ego into something tragic and symbolic of what's wrong with *us*. She may crave our attention with the desperation of an addict but Courtney's a fighter and a winner. Take her on at your peril.
The coolest thing about her: Takes no shit from anyone. Or, rather, does and then slings it back tenfold.

23 NICK PANKHURST

There aren't many who can look good in an oversized baseball cap and lumberjack shirt. But Nick from The Beatings rocks the best trucker chic since Burt Reynolds in *Smokey And The Bandit*; dude knows his vintage clothing alright. His parents designed cult kids' TV show *The Adventure Game* and he's an expert on American trucks. Do they come any cooler?

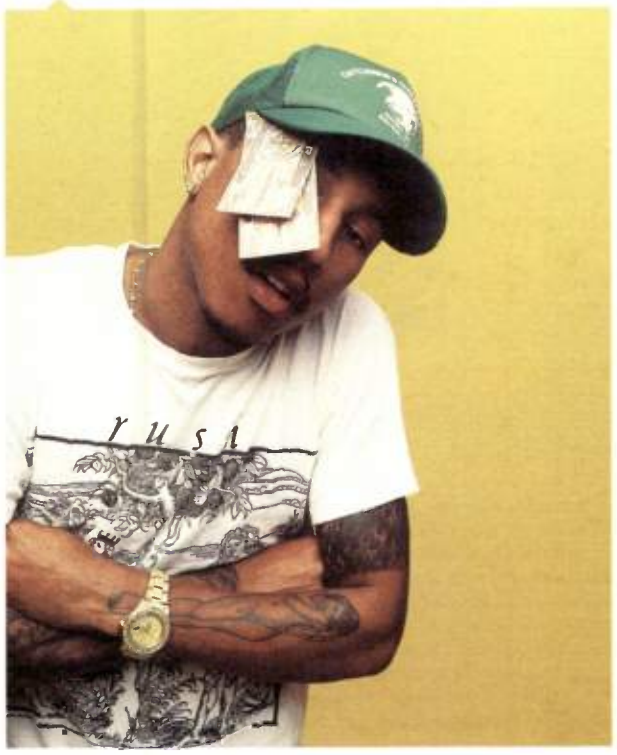
A one-time child star, Nick's devoted his life to the pursuit of the 'interesting', and his crazed get-rich-quick schemes have taken him from Chelsea Art School – where his work wowed the profs – to Los Angeles, where he spent a period as a famous artist's 'kept man'. Nick puts the bohemian into the bohemian east London guitar scene. On a night out with *NME*, he was the perfect host, taking us to a gig, several pubs, a club and finally a transvestite brothel. He's also got lips that are commonly agreed to be the most kissable in indie.
The coolest thing about him: His mysterious nickname, 'Club Foot' Nick.

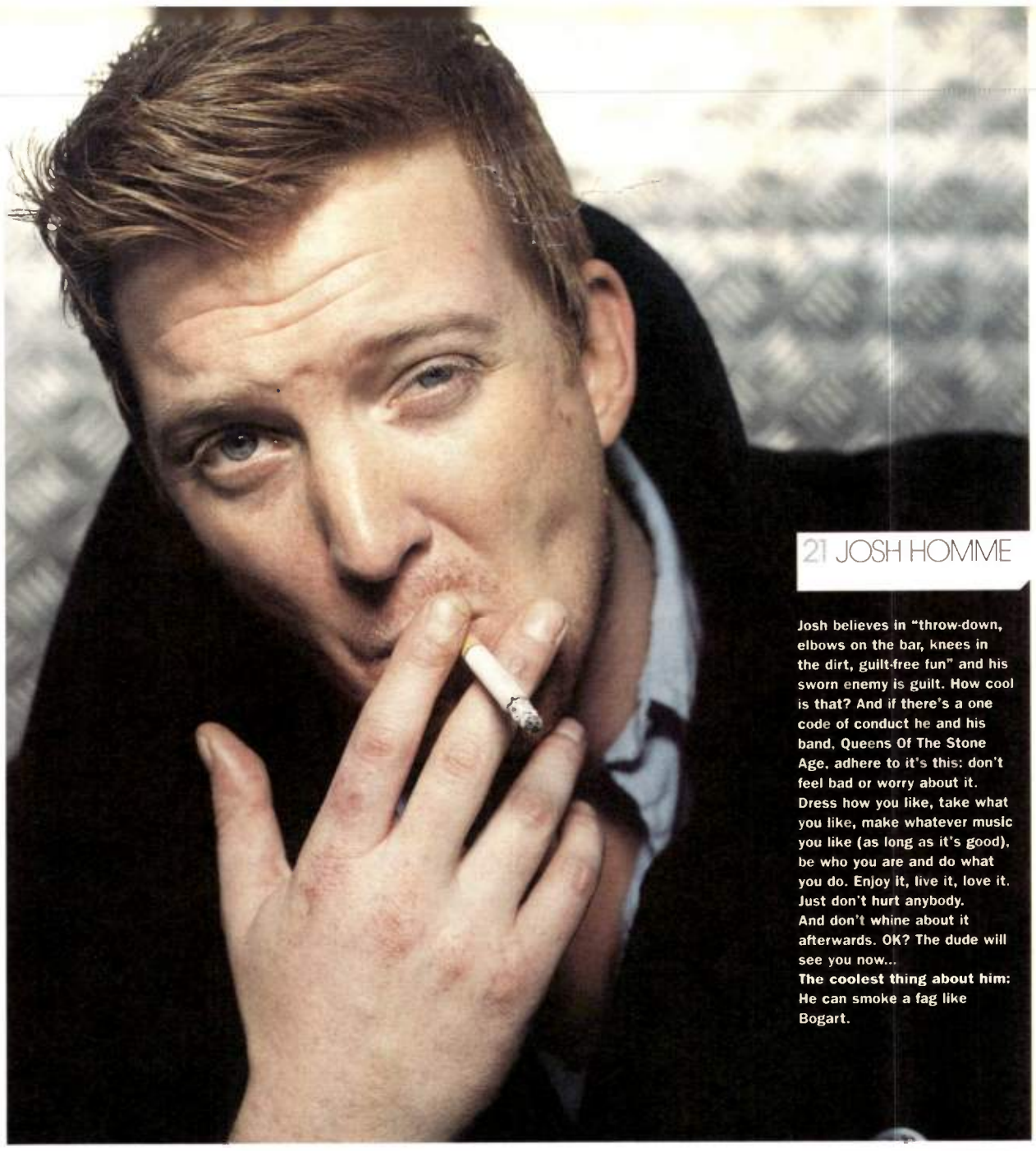
22 PHARELL WILLIAMS

Pharell does *everything* brilliantly. As half of The Neptunes, he's co-written and co-produced stone-cold classics for everyone from Clipse to Daft Punk; with NERD he melded soul and psychedelia like no-one since Prince; and he knows how to rock a polo shirt and Gucci baseball cap. Pharell has no problem working with Britney one day and Marilyn Manson the next, knowing that risk-taking is the stuff of pop and that the results will be so good the doubters will be dumbstruck.

Unlike R&B producer peers like Rodney Jerkins, he shows no signs of burning out, constantly tweaking and refining his sound to out-fox the young pretenders. And he's no boring desk jockey, either – whether hanging out with rock'n'roll photographer Terry Richardson, dating a string of glamorous women from Beyoncé to Kelis or appearing in a Britney video, Pharell never looks anything other than in his element.

The coolest thing about him: The first minute of NERD's 'Lap Dance', a Pharell-constructed, almost unbearably exciting mixture of skull-cracking beats, grinding guitars, sirens and whispers of *"Dirty dawg!"*

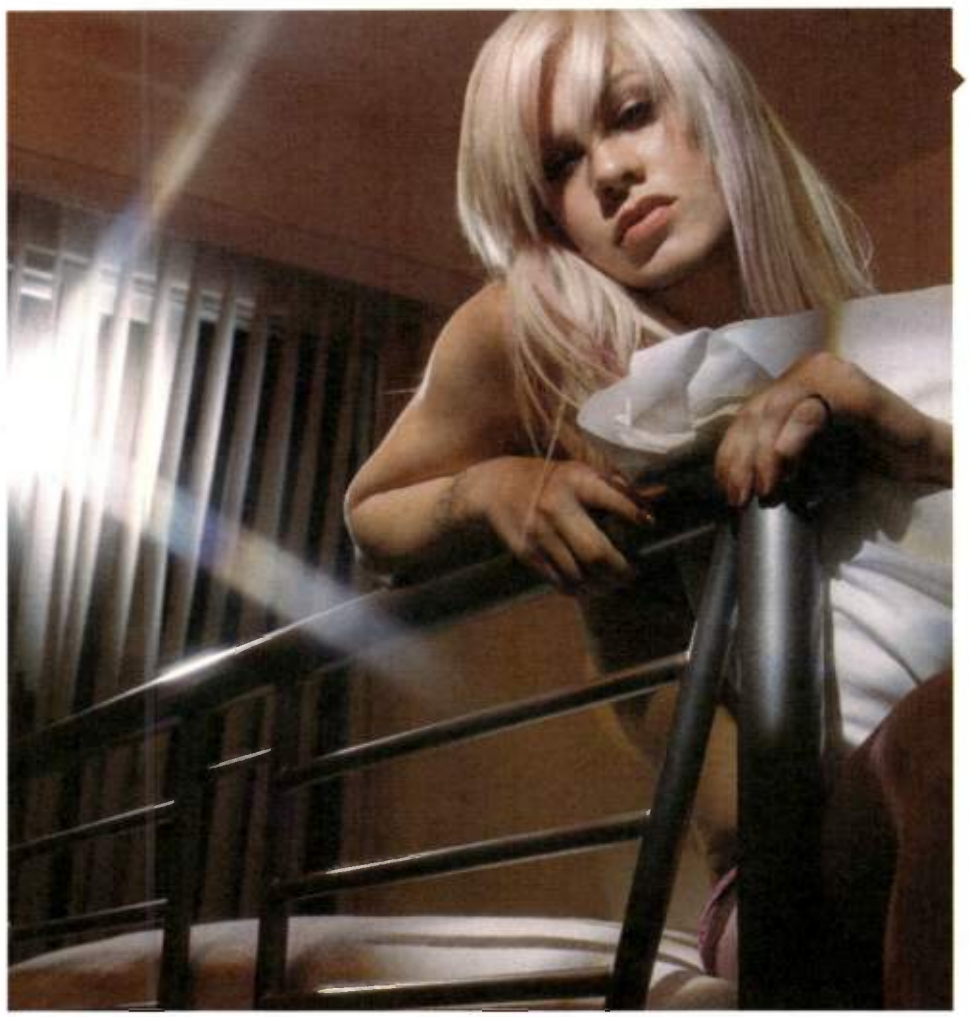




21 JOSH HOMME

Josh believes in "throw-down, elbows on the bar, knees in the dirt, guilt-free fun" and his sworn enemy is guilt. How cool is that? And if there's a one code of conduct he and his band, Queens Of The Stone Age, adhere to it's this: don't feel bad or worry about it. Dress how you like, take what you like, make whatever music you like (as long as it's good), be who you are and do what you do. Enjoy it, live it, love it. Just don't hurt anybody. And don't whine about it afterwards. OK? The dude will see you now...

The coolest thing about him: He can smoke a fag like Bogart.



20 PINK

Pink's cool because, from the outset, she knew that she'd have to kick against the Britney factor. Gorgeous girl, a bit hip-hop, the first Feminem – she saw all the (male) critics lining up to gun her down as a corporate puppet and, d'you know what – fuck 'em! Pink has fun with fame. Lots of it. She does great photos, great bitchy interviews and makes great records that are sassy and catchy and pretty damn sharp. Nobody's baby doll, she's the first to unleash the old stripper/client power conundrum since... yeah... Madonna. For Pink you suspect that celebrity is not an end in itself. She sees fame as the route to power. And when she gets it, boy, are some bastards gonna suffer. Go girl!

The coolest thing about her: Her dirty mouth.

19 ALBERT HAMMOND JR

Albert's an amazing dresser. When people copy The Strokes' style, what they're actually doing is copying him. He's the band's fashionista. His belt and shoes always match and he recently confessed to *NME* that he's got 19 pairs of Converse Allstars, one in every colour. Now that's what we call dedication to style.

And that's not all. As the only member of The Strokes not to have been raised in New York, he brings a different LA flavour to things. Rather than being edgy and uptight, he's got a laid-back, semi-stoned manner about him. Nothing fazes him. And it's this that makes him the heartbeat of The Strokes.

The coolest thing about him: He has a meticulously maintained collection of pornographic magazines in his front room. Recently commented: "If I was a woman, I'd masturbate all day. It just seems like so much fun."

PHOTOGRAPHY: HAMISH BROWN/COLIN LANE/SHERYL NIELDS ICON INTERNATIONAL/DAVID SWINDELLS/PYMCA

18 KELLY OSBOURNE

Kelly is a living, breathing, up-middle-finger 'fuck you'. Having a famous tosser for a dad should have crucified her, but instead she shines. She dresses without reference to anything else going on and people follow her style in droves. She treated with contempt those who suggested she might want to lose some weight. Her bee-stung looks attack conventions of beauty but challenge us not to find her beautiful. Kelly stares at life with a 'just drop dead!' glare and hint of a snarl that puts her on a par with anything the planet is capable of throwing her.

Kelly is famous, but she didn't go looking for fame; fame looks better for being associated with Kelly.

Kelly is that most rare of creatures: a sorted teenager. Confident, intelligent, savvy and gentle in equal measure, she seems to have arrived fully-formed. She should be the most irritating bitch on the planet, but instead we love her to death because she just shouldn't be famous and she is anyway, so fuck you.

The coolest thing about her: Those lips and those hips.

17 JAMES SKELLY

Handsome as fuck despite all his efforts to hide his boyish good looks behind baggies and bumfluff. Whether he likes it or not (and he doesn't very much) it's his charisma onstage – the monkey walk, the B&H growl – that anchors The Coral to something sexy and pop and saves them from drifting off into the anorak world of obscure Zappa albums and Seeds B-sides. In other words, without Skelly they'd be Gomez.

The coolest thing about him: The fact that he doesn't care a fuck about cool.

16 NICK JAGO

In a band hardly renowned as the world's greatest chatterboxes, Black Rebel drummer Nick Jago sets new levels of unstinting reserve. Like the rest of the band, he follows the classic notion of cool mapped out by James Dean in the '50s. Sullen, uncommunicative and permanently dressed in black, he's more likely to shrug than open his mouth, and what's more – like a gothier version of Craig Nicholls – he's on another planet entirely. When an *NME* journalist once approached him at a gig and asked him about a show he'd played the night before, he looked at him quizzically and said, "When was last night?" before wandering straight out of the venue. He might be from Devon, but when you talk to him it's like speaking to someone from Germany who knows no English. Extremely unnerving.

The coolest thing about him: Cheekbones that could cut diamonds.

15 EROL ALKAN

Erol Alkan has a great collection of T-shirts, looks good in flares and is growing a pretty decent ponytail. But it's not his fashion sense that's landed him in the *NME* Cool List. Erol Alkan is the type of guy who makes things happen – hedonistic things. DJ and impresario of London club Trash, he could start a party in a phone box. His amazing taste in music, and intuition for which records will work together to create dancefloor mayhem, has made him the superstar DJ *de nos jours*. But Erol's attitude puts him miles apart from the superannuated wankers who clutter up the dance scene. He doesn't court celebrities, saying in *NME*: "Let them get to the back of the queue. The people who come to the club – they're the stars."

Erol's integrity has reaped its own rewards – Trash is one of the few clubs where people still make the effort to dress up, reflecting the esteem in which Erol is held by London's most discerning hedonists.

The coolest thing about him: He used to play 'Blue Monday' by New Order every single day.

14 CONOR OBERST

Also known as Bright Eyes, he hails from Omaha, Nebraska and is the number one dream boyfriend among America's tortured teens. And like all cool people these days, he's a multi-tasker, with a heavier, politically committed side project called Desaparecidos (Spanish for "the disappeared").

Conor has no truck with hypocrisy, singing self-laceratingly: *"You can buy my records down at the corporate chain/I tell myself I shouldn't be ashamed but I am"*. But it's not all doom and gloom. His shows are wonderfully idiosyncratic, including everything from full orchestras to an all-female backing band dressed in ballgowns.

The coolest thing about him: He manages to turn his flaws into his greatest assets. As *Rolling Stone* magazine pointed out, "this kid's pretensions are a freak of nature and should be guarded against developers and contractors".

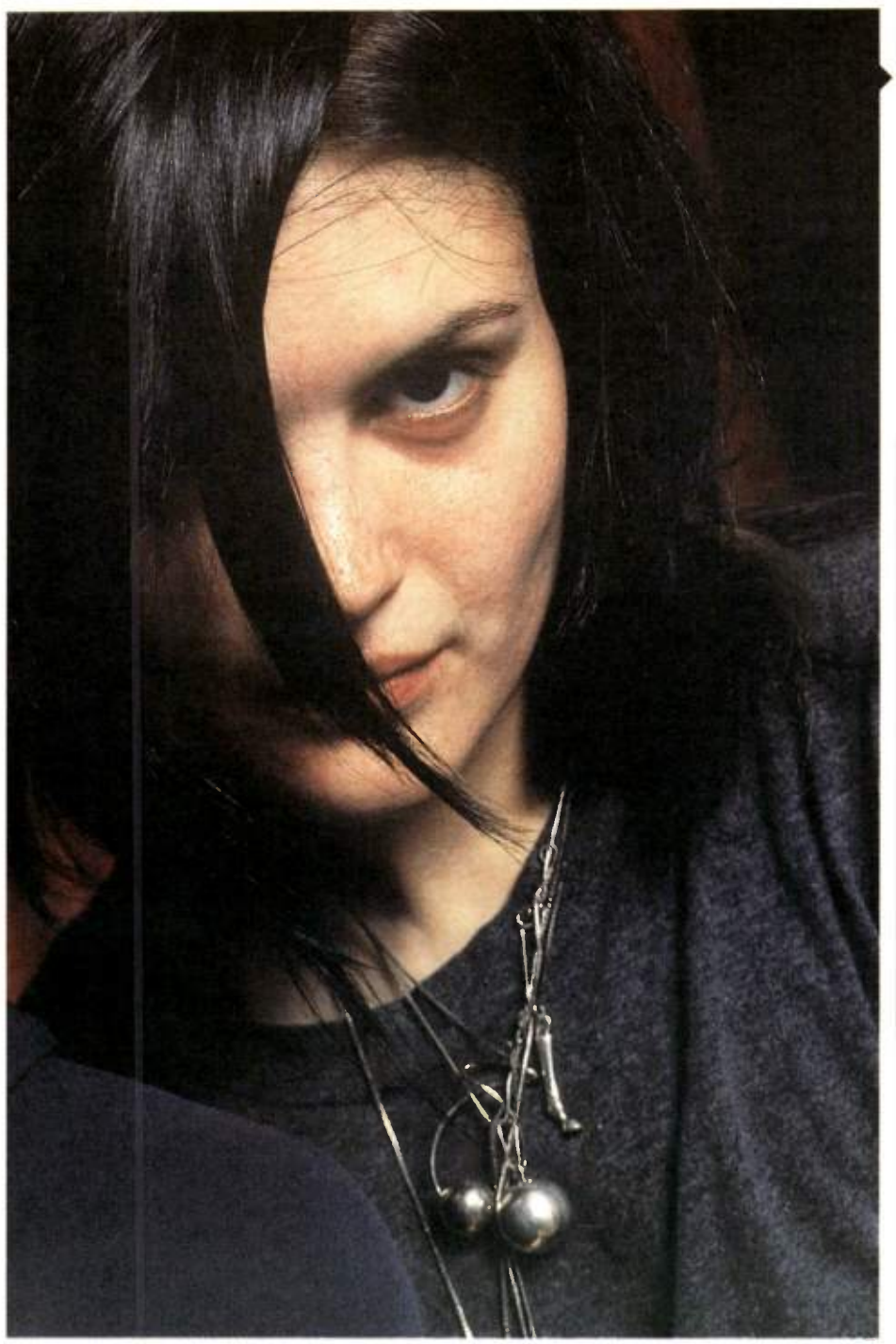
13 MISS KITTIN

Miss Kittin (formerly known as Caroline Herve) is the epitome of icy continental cool. Is she a DJ? A singer? Sex diva? European disco dilettante? All of these and more.

Prowling the electroclash scene like a panther, she combines the glamour of a divine silent screen actress with '50s *femme fatale* vampishness while being nothing but completely modern. And not only is she well sexy, she's been key to almost every important album release in the electroclash genre including her numerous groundbreaking mix albums, Felix Da Housecat's 'Kittenz And Thee Glitz' and her own collaboration with the Hacker, 'First Album'.

A native of Grenoble, France – mainland Europe is her playground but the UK and US are about to fall under her spell.

The coolest thing about her: Her laugh after she sings *"You know Frank Sinatra? He's dead"*.



12 VV

The singer and guitarist with The Kills gives good self-mythology. First of all, she changed her own name from Alison Mosshart to VV "because of some stupid nickname", and her bandmate's name from Jamie Hince to Hotel "because I like hotels".

A Florida native, she turned her back on the Sunshine State in favour of rainy old London. "There's something irresistible about screwing off and starting from scratch," she says, "shoving an X through your old things." Is that the essence of rock'n'roll, or what?

Better still, VV rocks the look that will never go out of style – the black leather-clad punk priestess pioneered in the '70s by Patti Smith. And she sings like she's just jacked up. Lawless, careless and couldn't-give-a-shit, she's a rock'n'roll heroin(e) for our times.

The coolest thing about her: VV booked and financed The Kills' tour of America with her own credit card.

11 JULIAN CASABLANCAS

Julian Casablancas is the man who invented the new rock revolution. He's a true artist driven by ambition. He agonises about his writing all the time and that's why he projects this tortured aura. The least goofy of all The Strokes, he has an incredibly imposing presence. Part of this attitude stems from the fact that he's the most uncomfortable with the circus that surrounds his band. He tries to hide this by appearing non-committal and drinking heavily, but even then he occasionally snaps. Earlier this year in Paris, for instance, he flipped out and punched one of the senior executives at his record label. Julian Casablancas is someone you wouldn't want to mess with. He's cool because he's so talented. And he's sad inside.

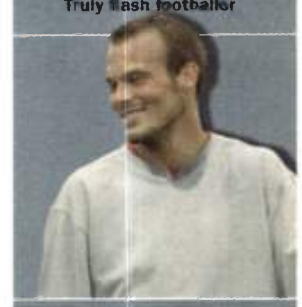
The coolest thing about him: His manifesto for The Strokes: "I don't want to be some brainiac band. I just want us to do what we do: ROCK YOUR FUCKING BALLS OFF."

IF ONLY THEY ROCKED

1 JOHNNY KNOXVILLE
Extreme dude

2 EDWARD NORTON
Nerdy but neat

3 FREDDIE LJUNGBERG
Truly flash footballer



4 PETER KAY
Two words: *Phoenix Nights*

5 SHANINYN SOSSAMON
DJing actress *extraordinaire*

6 VERNE TROYER
Little dude the ladies love

7 BANKSY
King of graffiti

8 SAMANTHA MORTON
Notts lass with Hollywood at her feet

9 CHRIS CUNNINGHAM
Scary video fella

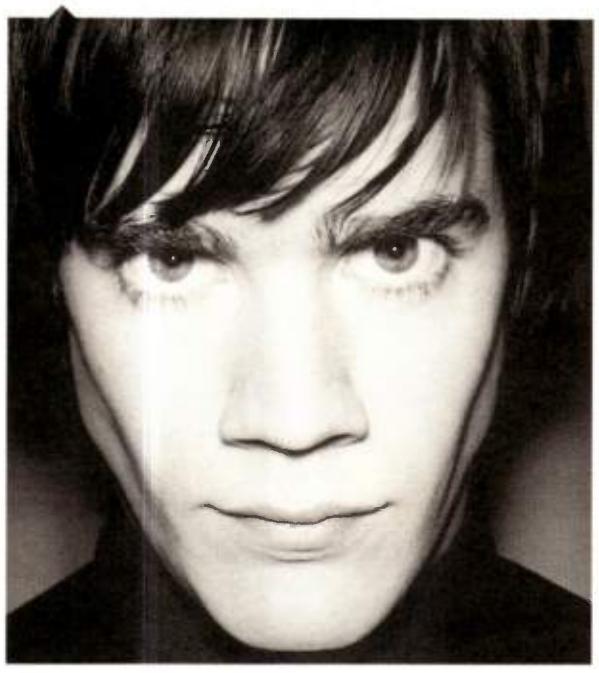
10 GAVIN McINNES
Founder of *Vice*, the world's second coolest magazine

PHOTOGRAPHY: DEAN CHALKLEY/PENNY SMITH/MARK EILBECK/CARA BLOCH/PIETER M VAN HATTEM/IDOLS/LFI/PA

10 HOWLIN' PELLE ALMQVIST

Pelle is a showman *par excellence*. He's the Swedish Mick Jagger, the Scandinavian Iggy Pop. When he steps onstage, he never disappoints. Arrogant but charming, his call-and-response schtick ("Are you ready for The Hives? Are you ready for the greatest rock band in the world?") was a call to arms for a new generation. When he puts that white tie around his neck, he immediately transforms into Howlin' Pelle Almqvist – The Great Rock Frontman. Every twist of the microphone stand and stamp of the heel is perfectly timed and perfectly executed. He wants you to have the time of your life, but he also wants you to know that he's a star.

The coolest thing about him: His intense green eyes.



NELLY

Dude wears superstardom like he was born to it and sports pants slung so low, they defy the laws of gravity. What with his shit-eating grin, a style so laid-back it could advertise Lazy Boy and a voice slurred like honey over the dopest bling rhymes, Nelly's got so much going for him he could stop all the action in a lap-dancing club just by walking in through the door.

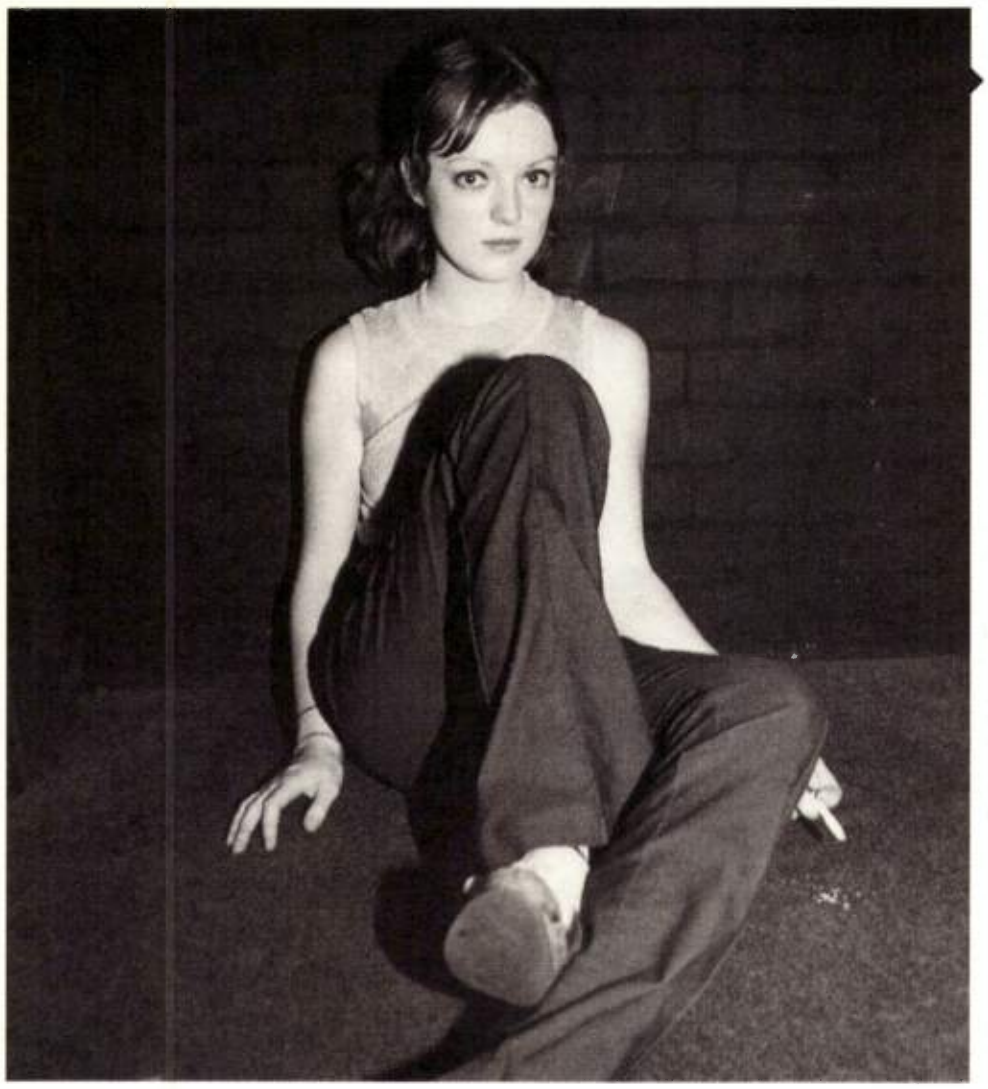
The head of a posse that rules Atlanta, GA – the HQ of New Hip-Hop – he's got the Midas touch and no mistake.

The coolest thing about him: The plaster he wears on his cheek on TV to let his bro' in the slammer know he's thinking of him.

8 CRAIG NICHOLLS

Craig Nicholls is the ultimate space cadet. As you might expect from someone who exists entirely on a diet of Red Bull, cheeseburgers and marijuana, he's subject to wild moodswings and acts of chaotic abandon. What makes Craig so cool, though, is that he just doesn't give a fuck what anyone thinks of him. If he wants to fling a Filet-O-Fish out of a car window, he will. If he needs to rip up a row of chairs and throw them at his bandmates, consider it done. And if he decides to smash up his guitar on a national TV show and run around the studio screaming, then that's what's going to happen. Craig does what he likes and there's nothing anyone else can do about it. How else do you explain the fact that he spends every waking hour listening to Suede, Muse and Depeche Mode?

The coolest thing about him: His collection of Swervedriver T-shirts, including an early home-made effort. How brilliant is it that someone decides to make their own Swervedriver T-shirt, and how much more brilliant is it that they spell the name of the band wrong (Swervedriva)?



7 MARCIE BOLEN

Once described as "Audrey Hepburn with an axe", Marcie is whisky-drinking, hip-shimmying rock'n'roll cool incarnate. She gets onstage when she's ready, despite the glares of Von Bondies singer Jason Stollsteimer (who recently had to wait for her to finish her conversation at the bar before the show could begin). Unlike her bandmates, she doesn't care whether The Von Bondies are successful or not. And when she's shimmying back-to-back with Carrie, the temperature drops so much you could freeze nitrogen on the amps.

Jack White's certainly smitten – he was recently seen decking someone who impugned her honour. But really, his girlfriend can look after herself. Who'd mess with a woman who can play the guitar like The Cramps channelling Muddy Waters?

The coolest thing about her: Marcie was recently in a club in New York when she took a dislike to the music. Fortified by bourbon, she opened the door to the DJ booth, stuck her head inside and enquired: "Are you aware of The Smiths' song 'Hang The DJ'? If you don't play some good music that's going to be what happens to you."

THEY THINK THEY'RE COOL BUT AREN'T

1 ROBBIE WILLIAMS
2 FISCHERSPOONER
3 SHIRLEY MANSON
4 KELLY JONES
5 P DIDDY
6 FRED DURST
7 KEEF RICHARDS
8 PAUL OAKENFOLD
9 BLAZIN' SQUAD
10 BRITNEY SPEARS

6 MEG WHITE

Drummers: they're traditionally buffoons, right? So if a drummer is cool, he really IS cool. Think Dave Grohl, think Charlie Watts in The Rolling Stones circa 1968. Or... well, that's about it, actually.

But what if the drummer just happens to be a girl? With amazing dress sense. And an enigmatic personality. AND a record collection to kill for. AND a complexion that suggests she bathes daily in asses milk! She must be just about the coolest thing in the whole rock'n'roll universe, right? Right!

Meg White is that drummer. Collector of stuffed animals, junk food aficionado (not that you'd know it to look at her), and such a fan of old bubblegum hit 'The Clapping Song' that she used to play it every day. The White Stripes' cool resides in the adoring looks Meg throws her 'brother' Jack, the way she kinkily allows him to speak for her onstage, and the fact that she manages to spend an entire gig wreathed in an apparently post-coital glow.

Then there's her technique. Stroking the skins, waving her arms about dreamily, she makes the most amazing din without even breaking sweat. Two other things – she drinks pints of Stella. And men and women alike agree that all that upper-body activity has given her the very best breasts in rock.

The coolest thing about her: Her red-and-white swirly drumstool.

PHOTOGRAPHY: JO MCCAUGHEY/PIETER M VAN HATTEM/MARK EILBECK/CAMERA PRESS/LFI

MIKE SKINNER

Mike Skinner is not cool because of his box-fresh trainers, flash jewellery or street smart threads. He's much like a million other British suburban and urban kids in that respect, kids trying to live fast in life's slow-lane while maintaining a high-income existence despite (until recently) a low-income reality. He's pretty ordinary. He gets high, he gets low, he gets mashed up and bashed around. What he is is nothing special, really, it's his reaction to what he is that's so brilliant and extraordinary. It's his ability to poetically, hilariously and poignantly articulate the grind of his generation that makes him unique. It's the fact that he rides roughshod through so many musical genres along the path to A Great Tune that elevates him above his peers. And it's the fact that he calls himself The Streets that marks him out as someone with a dash of unusual flair. Like Peter Parker, Bruce Wayne or Clark Kent, Mike Skinner is just a regular Joe, anonymous in the crowd. It's his alter-ego that's truly heroic.
The coolest thing about him: His swimming-pool eyes.

4 KAREN O

Karen O has the 'just woke up in a skip' thing down pat. Whether she's wearing a disintegrating rubber body stocking or a ballgown that appears to have spent most of its natural life stuck down a coal mine (with accessories from the aptly-named east London label Tatty Divine), she looks cooler than any Hollywood diva could in their stylist's wildest nightmares. And she lives in Brooklyn, currently the coolest place on the planet.

Then there's her band, the Yeah Yeah Yeahs. Not only do they have a name so great it's unbelievable no-one's used it before, but they're a 21st century Blondie, made even wilder, more beautiful and extreme. 'Bang''s chorus goes *"As a fuck, son, you suck!"*, a line she managed to get regularly onto Radio 1.
The coolest thing about her: Her name, of course.

3 DOLF DE DATSUN

Knicker-wettingly good-looking, lithe like a young sapling, and crowned with a mane of arrow-straight jet-black hair, Dolf De Datsun sets a new standard in cool. The bastard! Nature has given Dolf the winning hand over the rest of us mortals – a cheeky smile that makes women swoon and men grimace in bitter admiration, a voice like the cloned offspring of a twisted experiment between Bon Scott, Robert Plant and Steven Tyler, and he goes out with Carrie Von Bondie on the quiet! Double bastard!

But above all else, there is the name. When The Datsuns were making their midnight pact to devote themselves to rock'n'roll, changing their names as a symbol of their new devotion, Dolf had a choice. He was called Rudolf De Borst. He could have just adopted Dolf Datsun, but that would also be the obvious choice and taking the obvious choices in life gets you a job at the local petrol station, it doesn't make you a rock star. No, he is Dolf De Datsun and that one syllable alone marks him out from us humble mortals and elevates him to the royal family of cool.

The coolest thing about him: Despite living in New Zealand, it simply never occurred to Dolf that he wouldn't be a rock star.

PHOTOGRAPHY: SIMON CLEMENGER/EWEN SPENCER

2 FABRIZIO MORETTI

When The Strokes arrived, they exploded like a Daisy Cutter bomb of cool flung into the heart of the scene. They were great because they were a gang, a force of cool greater then the sum of its parts. But as we've got to know the individual Strokes – their style, choice in girlfriends, favourite drinks etc – one Stroke has out-cooled all the others.

Fabrizio Moretti has the deep-pool brown eyes of a permanently stoned 16-year-old posh boy, and the breeze-through-life attitude to match. Fab doesn't need to make an effort to have good things happen, he just somehow deserves the stuff that does.

Fabrizio Moretti has risen to the top of the coolest scrum of cool ever. He is Fab, that's all there is too it.

The coolest thing about him: His hair – a mop of Kevin Keegan perm so uncool only the coolest could get away with it.

1 JACK WHITE

Unlike many of his bread-headed peers, Jack turned down Gap. For that alone he'd be in the Top Ten. But there's much, much more to Jack than his deep suspicion of The Man.

Jack's so cool that the fact he's a white boy masquerading in his own mind as some old black blues playing dude – a schtick that would make almost anybody else a class A fuckin' klutz – doesn't seem to matter. On the contrary, his rediscovery of rock's debt to the blues has been the fire that's torched the whole new rock revolution.

They don't come much more back to basics than Jack and his fierce belief in the power of busted-down rock to raise the libido and get the right juices flowing. And he's served up this elixir of inspiration to a whole new raft of class acts.

When The Strokes were fucked up and jaded at the start of the year, it was their friendship with The White Stripes which got them back on track. He's a gentleman too – keeps his cigs up his T-shirt sleeve, declines to own a mobile phone, and despite coming from Motor City, loathes cars.

He looked great in a suit at the MTV Awards. And in Marcie Bolen and Meg White, he's romanced two of the coolest women we know. Respect all round.

The coolest thing about him: His cover of Blind Willie McTell's 'Lord Send Me An Angel', in which he changes the lyrics to say, *"Those Detroit women won't let Jack White rest"*. Mercy!

PHOTOGRAPHY: PIETER M VAN HATTEM

HOW COOL ARE YOU?

You've seen the list. Should you be on it? There's only one way to find out...

We put the following scenarios to ten of the ultra-coolest people on the Cool List and all you have to do is imagine yourself in their place, take your pick, add up the score (one point for each right answer) and, hey, who knows, maybe a life membership to Club Cool awaits you.

01 You are Carl from The Libertines. You are at a party when someone walks in and asks: "Anyone for tennis?" Do you:

a Decline, explaining that you are strictly a football person?
b Engage him in a discussion concerning the Williams sisters' hemlines?
c Nip off to find your racket and balls?
d Blow your nose in eager anticipation?

02 You are Pelle from The Hives. A fan asks you to sign where the sun don't shine. Do you:

a Check out the *derrière* and suggest you do it somewhere more private?
b Say "Sure", and then write 'SLUT' all over their arse in indelible felt-tip pen?
c Politely refuse and explain that your partner of several years' standing would be jealous?
d Deliver a lecture concerning the obscenity of the artist/fan/master/slave relationship and offer to shake hands as equals instead?

03 You are Didz from The Cooper Temple Clause. You have a rare night off. Do you:

a Fuck off down to Trash with a load of mates and get mightily wankered?
b Take a limo down to the Met Bar and hang until the small hours in the toilets with Nic, Nat and the Liams?
c Tuck up early with a mug of cocoa and a good book (or someone who's read one)?
d See if there's a cancellation at the Priory?

04 You are Erol Alkan. Given the choice of free gear, would you choose:

a A year's supply of Converse?
b Evisu jeans?
c Fake London coat?
d Hermès handbag?

05 You are Nick from The Beatings. You have to pick a date for the *NME* Awards. Would you take:

a Pink?
b Johnny Knoxville?
c Winona Ryder?
d Badly Drawn Boy?

06 You are Mike Skinner. You are doing an interview on live TV when you need to fart. Do you:

a Excuse yourself a moment and nip backstage to let rip?
b Raise your haunches and unapologetically thunder, proclaiming: "Better out than in"?
c Turn the conversation around to how you may be godlike in your fans' eyes but really you're just a normal person who... oops!... see?
d Slyly squeak it out and then accuse another guest of trumping?

07 You are Daniel Kessler from Interpol. You are asked to evaluate your latest masterpiece by an *NME* hack. Do you say:

a It won't bring down the government but – hey! – it's only rock'n'roll?
b In a past life you were a Pharoah and this is your greatest work since the Sphinx?
c One will either love it or hate it... as long as it evokes an extreme reaction you don't care?
d Fuck, it'd better sell millions or you'll never pay for the indoor gym extension on the country house?

08 You are Josh Homme from Queens Of The Stone Age. You are walking through the airport towards customs when you find a pill in your pocket. Do you:

a Pop it and grin inanely at the nice men in uniform?
b Slip it into the bass player's pocket and whistle nonchalantly as they pull the rubber gloves out?
c Fall into a faint and demand your medication, quick?
d Slap it on the counter next to your passport and scream, "Welcome to your worst fucken' nightmare, pig!!!"?

09 You are Nick from BRMC. Asked to reveal your influences, do you say:

a You are an original. There has never been anyone like you?
b The Beatles, Stones, Elvis, Badly Drawn Boy... all the greats?
c The happy smiling faces of the kids as they sing along at your gigs?
d You don't answer the question. You totally ignore it. In fact, you totally ignore the rest of the interview and just, like, nod out?

10 You are Miss Kittin. Some quack in Switzerland can graft you a new body part. Do you choose:

a Jordan's tits?
b Kylie's bum?
c Noel's eyebrows?
d You are absolutely perfect, thank you very much?

ANSWERS

1 Carl: d
2 Pelle: d
3 Didz: a ("although I'd rather go somewhere in Reading")
4 Erol: a ("in every possible colour")
5 Nick: c
6 Mike: c
7 Daniel: b ("I've got to have a country house before I add a gym")
8 Josh: d
9 Nick: b ("but change Badly Drawn Boy to Joy Division")
10 Miss Kittin: c ("Of course I'll go for Noel's eyebrows 'cos nobody's perfect and my bum is nicer than Kylie's. Jordan's tits? I don't know Jordan")

RIGHT, HOW DID YOU SCORE?

10 Hey, welcome to Cool Heaven, dude. Pull up a chair, man. What's your poison?
9-7 Congratulations, you've had to wait in the rain, but you made it inside Club Cool and the drinks are free in the VIP area.
6-4 Hmmm. The bar's over there. You're buying.
3-1 No way are you coming in. You are Robbie Williams. Now fuck off!
0 D'you know what, you're so fuckin' uncool you're... COOL! Let's rock baby!

PHOTOGRAPHY: ROGER SARGENT/DEAN CHALKLEY/ANDY WILLSHER/ANDY FALLON/EWEN SPENCER/HAMISH BROWN/DAVID ELLIS/MARK ELBECK/DAVID SWINDELLS/PYMCA

THE NME CRITICS

THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS

FISH 'N' HITS!

BADLY DRAWN BOY'S GREAT THIRD LP CARRIES ON THE TRADITION OF HIS UNIQUE ECCENTRICITY

BADLY DRAWN BOY
Have You Fed The Fish?
(TWISTED NERVE)

Damon Gough could put his shopping list to music and it would still sound like he'd hit a nerve. ***"I need a new eiderdown"***, he croons on the title track, just to rub it in. This is his art: making the little things seem worthy of celebration (hence the title: his goldfish will be delighted).

Expectations are there to be confounded. Having gained a reputation via a series of shittish EPs and shows even The Libertines would consider shambolic, he duly released a beautifully structured hour-long debut album.

Then, having cultivated an image as a bashful scruffbag with only a tea-cosy to his name, he promptly penned the platinum-selling soundtrack to *About A Boy* and announced himself to Hollywood.

He's done it again. 'Have You Fed The Fish?' confirms he will be making the charts look untidy for some time yet. Musically the acoustic whimsy of 'The Hour Of...' has been traded for a deeper shade of melancholy, first glimpsed on 'Silent Sigh'. Electric guitars crunch confidently under the watchful eye of Beck producer Tom Rothrock. Lyrically Damon uses surrealism to express bewilderment at his new jetset life. ***"I'm turning Madonna down"***, he joshes not once but twice (on 'You Were Right' and 'Tickets To What You Need') which, frankly, is just showing off. On 'Using Our Feet' the former pauper turns Prince. Spacey disco drums; dreamy, dislocated vocals. 'How?' tops them all. ***"How can I give you the answers you need/When all I possess is a melody"***, he sighs, over a tune to rival even 'Once Around The Block'.

If he sounds semi-conscious half the time, so be it. Three albums into his career, Damon Gough, it seems, can still write strange, life-affirming pop music in his sleep.

Paul Moody

8

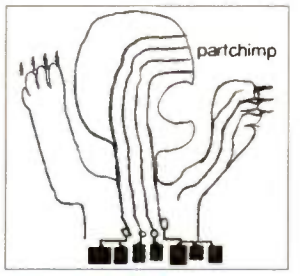
Giving good headgear

Other rock cats (and twats) in hats

JAY KAY
His music and dancing alone are capable of reducing grown men to tears of laughter. But then there's the absurd headwear. What *is* he hiding?

THE EDGE
Probably the most notorious hat-wearer in rock. Worn one so long, you hardly even notice any more. Until now.

SLASH
Will he ever take it off? Guns N'Roses' heyday may be something only your grandparents can remember, but Slash still refuses to be seen in public minus his trademark topper.



PART CHIMP
Chart Pimp
(ROCK ACTION)

Inventive rock spoonerisms from London die-hards

National Ligament Day, as envisaged by noisy Londoners Ligament, has yet to materialise, but some of its members are reluctant to let the dream die, and have formed Part Chimp to help further their vision. Aided and abetted by some of Mogwai, Part Chimp go through their terrifying paces with a marvellous gusto. A subtle piece of work this isn't.

What it is instead is dense riffing and incoherent shouting. And though the audience for this is likely to be very small, it will consider itself extremely well satisfied, nonetheless.

John Robinson

7

BJORK
Greatest Hits
(ONE LITTLE INDIAN)

Interesting singer from Iceland. Could do quite well

She probably couldn't care less, but Britain, you sense, has never taken Björk entirely seriously. OK, she's had a *South Bank Show*, but with the press' (pathetic) tendency to depict her as some mad Icelandic pixie, she has been cast in a faintly comic light. Consequently, her work has never been treated with the same gravitas as, say, Radiohead.

Let's be clear, then. Björk is very, very special: Madonna, Aphex Twin and Radiohead rolled into one. These 15 tracks only tell part of the story, but each is essential. That Björk turned the choice over to her fans, via an internet vote, rather than collecting together her biggest commercial hits simply confirms that, in a world gone wrong, Björk is right.

Tony Naylor

9

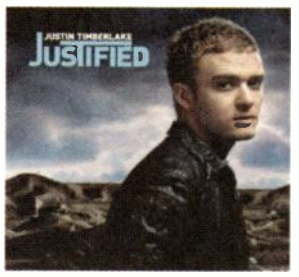
ALBUMS

ALL ALBUMS REVIEWED ARE RELEASED MONDAY NOVEMBER 4, 2002. TO BUY ANY TITLE GO TO WWW.NME.COM/SHOP

THE WHITEY ALBUM

AMERICAN BOYBAND STAR AND FORMER BRITNEY BEAU BORROWS CRED FROM URBAN STARS

JUSTIN TIMBERLAKE
Justified
(JIVE)



This is, culturally, a significant album. Not because of the music (we'll come to that in a minute) but because it's the first concerted attempt by a white teen artist to cross over to a black audience since George Michael. It's a sign of the times – an indication that teen pop in America is dead on its feet. In USA 2002, it's all about Ashanti, not Britney; Nelly and Kelly, not Gareth and Will.

In one way – as Nelly argued in *NME* a few months ago – this is a triumph. Despite two decades of attempts to censor, denigrate and suppress the rock'n'roll of black America (attempts which still go on today – like Virgin Radio's pathetic boast that they don't play hip-hop or R&B), it's nevertheless clawed its way to commercial supremacy, largely without watering itself down or selling out to whitey. Which brings us to 'Justified'. If you were a talented black singer, how would you feel about a white 'NSync member with a half-decent voice getting, apparently effortlessly, the cream of black hip-hop and R&B to co-write and produce his solo album? We think you'd be justified in feeling pissed off.

'Justified' sees Timberlake poncing off black talent – Timbaland and The Neptunes – because that's the commercially savvy thing to do. Unlike, say, Eminem in LA, he brings nothing to the table other than his own celebrity status. Vocally, Usher, to pick a random example, could have him for breakfast. Lyrically (presumably the reason every track bears his co-writing credit) all he's got are soppy platitudes that may or may not be about Britney.

Though *NME* has only heard the album once (Jive won't let it out of their office for fear of bootlegging), Timberlake, having failed to imprint his personality on 'Justified', simply stands or falls on the strength of the songs. Luckily for him, half a dozen of them – mainly Timbaland's – are brilliant. Next single 'Cry Me A River' melds synthesizers, Arabian riffs and Gregorian chants into something infinitely graceful and mysterious. The Neptunes' 'Rock Your Body' could easily fit onto 'Off The Wall' (some of the tracks on 'Justified' were originally rejected by Michael Jackson). But Justin isn't the reason they're brilliant – and that's what sticks in the throat.

Alex Needham **6**

A TASTEMAKER SPEAKS!

Get 'hip to the one' with Justin's top listening tips

"If you like hip-hop, check out the Clipse album. That's a great record. I have such an eclectic taste. The other day, I bought that CD, the Norah Jones CD, James Taylor's 'October Road' and an old Marvin Gaye record that I lost and have now replaced. The best album of the past few years is the N*E*R*D album, the remixed, live version. I'm hip to the one. The best album since Lauryn Hill, in my opinion."

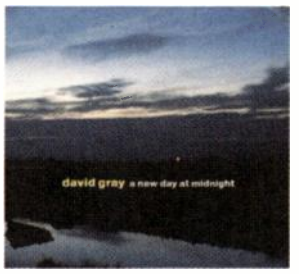
BRENDAN BENSON
Lapalco
(V2)

Impeccably cool dude's impeccably cool UK debut

Meet Jack White's favourite songwriter and where are you? You're in the Mississippi delta with an octogenarian called Howlin' discussing his recently deceased dog, right? Well no, actually, you're cruising New York in a beaten up Chevy gassing about cars and girls with Brendan Benson.

'Lapalco' is a masterpiece of geography: the angular pop panache of Benson's hometown Detroit lashed magnificently to the cosmopolitan fuzz and fluster of his adopted New York. Imbued with the same comfort-blanket buzz they got from all those Quaaludes and Gerry Rafferty and Wings records in 1973, 20-something relationship-rock killers like 'Folk Singer', 'Tiny Spark' and 'I'm Easy' are *Sex In The City* made music; slick, sardonic and perfect with a family tub of Ben & Jerry's.

Mark Beaumont **9**



DAVID GRAY
A New Day At Midnight
(IHT/EASTWEST)

'Babylon' hitmaker hits the skids

Cursed with 'Babylon', a hit single a million times bigger than its creator, 'A New Day At Midnight' – the follow up to the multi-million shifting 'White Ladder' – tacitly acknowledges that for David Gray the only way is down. With a sleeve so nondescript you can smell defeat a mile away, 'A New Day' is billed as a 'difficult' record – a euphemism for one with no tunes – and sees Gray retreating to the world of nondescript singer-songwriters that spawned him.

As uncharismatic as its creator, it's certainly boring, but no more so than anything Richard Ashcroft has come up with lately. *"Take your eyes off me"*, sings Gray on 'Freedom', *"There's nothing here to see"*. Got it in one there fella, but at least he has the guts to admit it.

Jim Wirth **4**

MOISTBOYZ
III
(IPECAC)

Metal larks from Ween types. Warning: this rocks hard

"This product is only tested on animals, and pressed in pure pork lard," grunt the sleevenotes. As if the Moistboyz' modus operandi – numbskulled boogie metal until your eyeballs burst – didn't make the point clearly enough, song titles include 'Shitheel' and 'I'm Gonna Kick Your Ass'. Yes, this record (ten songs, 29 minutes) is like having your head dunked in a bucket of speed by Lynyrd Skynyrd.

Is it ironic? Probably, given that this is the alter-ego of college-rock pranksters Ween, who never set foot in a recording studio without a smirk the width of Texas across their faces. Does it rock? Like a nuclear assault on Mount Rushmore, you wuss. Digging The Datsuns and The D4 right now? Let the Moistboyz disengage your brain further.

Noel Gardner **7**

VARIOUS
Six Pack And A Gun
(STUNTMAN RECORDINGS)

The South Will Rise Again. Unfortunately

It's not only hip-hop that has a dirty South. Celebrating emerging rock groups from the former confederacy, 'Six Pack And A Gun' revisits that genre familiar to fans of American guitar music in 1994 – we are back once again in the domain of the 'ironic redneck'.

Yee haw! Songs about stupid waitresses and drinking beer! About leaving town when your girlfriend gets pregnant (Billy Joe Winghead's classy 'Judy's Getting Big')! Probably all meant to be quite funny, but it's nearly impossible not to picture the sweaty 35-year-old ex-metal guitarists who made it, and wince.

So, it's not funny, not good music, and on top of that, they probably don't mean it either? Someone run that by us again, why that was a good idea...

John Robinson **0**

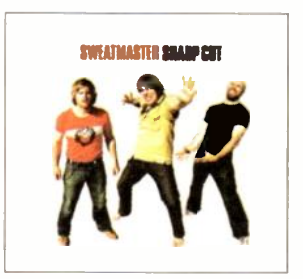
SMOG
Accumulation: None
(DOMINO)

Mercurial misanthrope marks a decade of sardonic song

"It's not gonna to be a hit, so why even bother with it?" View this collection through the lyrics to 'A Hit' and it's clear this is as near as Bill Callahan, Smog's mordant master, is ever likely to get to a 'Greatest Hits' compilation. Made up of rarities and alternate takes, 'Accumulation: None' ploughs a dank furrow between droll pessimism and outright heartache recorded, by the sound of it, for about $13.

We wouldn't have him any other way, of course. Other bands would turn the piano-led 'Chosen One' into an epic, but as it rolls and swells, all lo-fi and struggling, it seems to embody Callahan's own lovelorn frustration. As ever, while Callahan's songs ring with disappointment, his wit (check the Gary Numan diss on 'A Hit') stops him short of self-pity.

Tony Naylor **7**



SWEATMASTER
Sharp Cut
(MUST DESTROY)

Saucy Finnish garage rock. Watch out, ladies!

The Hives have the suits and the patter but Finnish garage freaks Sweatmaster rule the school when it comes to hip-shaking, lip-curling libido rock. Singer Sasu Mykkänen is obsessed with the sweaty physicality of rock'n'roll, grunting and howling through groin-level 'love is pain' nuggets with the rasping soul of a man who has uncut pheromones racing through his blood.

Whether the world needs any more boho Scandinavian noiseniks is a moot point, but any cynicism is decimated by the breakneck excitement of these strutting, hustling tunes. 'Hold It' comes with a pocketful of semi-orgasmic thrills, while 'Wanna See It Done' delivers the Sweatmaster ethos in a second: *"All the girls in the front row/Woah! I wanna, I wanna"*. Filthy but fun.

Ian Watson **8**

UP THE BRACKETS!

NO TITLE, NO TRACK NAMES: ICELANDIC SOUNDSCAPERS' LATEST IS UN PEU PRETENTIOUS, BUT GREAT

Sigur Rós: (br) ( ), ( ), ( ) and ( ), probably

SIGUR ROS
( )
(FATCAT)

They sing, when they can be bothered, in an invented language called Hopelandish. They perform at capital-A art events with names like Odin's Magic Raven. And now their third album is adorned with just a pair of empty brackets and no track titles. Give Sigur Rós just enough rope and, you suspect, they would hang themselves in the Tate Modern.

Barn door-sized targets for a traditional blast of philistine British sarcasm, then. But Iceland's spectral sound-surfers are leagues ahead of such parochial petulance, having earned hysterical international plaudits for their breakthrough album, 'Agaetis Bryjun', and even toured with Radiohead at Thom Yorke's personal request. That old line about imitation and flattery clearly holds true, since parts of '( )' would slide neatly into the softer end of 'Kid A' or 'Amnesiac'. This is amniotic, alt.folk, post-chamber music backed up by a winter wonderland of elemental Icelandic landscape metaphors to aid critics who get stuck for reference points: glaciers, geysers, waterfalls, jagged peaks, lapping waves, volcanic vistas, you get the picture. Handy that they don't come from Leicester.

'( )' feels more fluid in its construction than 'Agaetis Bryjun', its leisurely tumbling piano motifs and gently swelling strings throbbing to an apparently random pulse. When it works its magic, as on the opening suite of

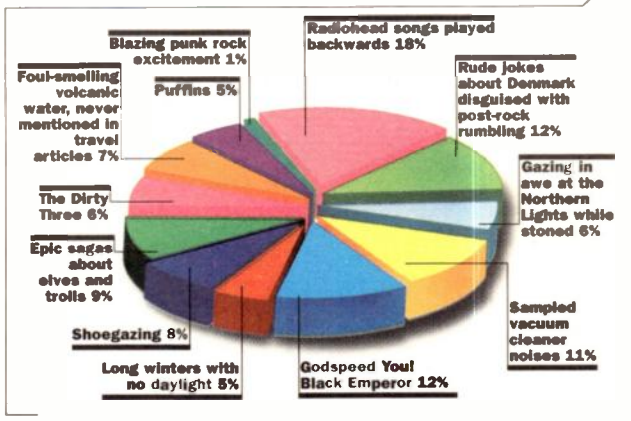
tracks, you will happily sit mesmerised for seven or eight minutes of glimmering sonic twilight and translucently tingling ambi-organic pearly-dewdrops droppery. But when the spell is broken, as on two or three later tunes, when more traditional instrumentation turns up late and dishevelled for a half-hearted cosmic-rock supernova, the effect is rather like gatecrashing some purgatorial soundcheck by a Pink Floyd covers band in, say, 1968. Or possibly Spiritualized.

There are moments of transcendent loveliness on '( )' which would not shame spiritually inspired modern classical composers such as Arvo Part or Gavin Bryars. And when Jon Thor Birgisson chances a vocal in his quavering choirboy whimper, he calls to mind an etiolated Neil Young, deep-frozen slo-core supremos Low, or even his personal hero, heroin-scarred jazz martyr Chet Baker. But there are also passages of exquisitely crafted New Wage waffle which outstay their welcome and might have been greatly improved by some crumb of emotional engagement on the mundane, earthly level inhabited by us pop-loving mortals.

It's tempting to award this album a review score of ( ). But for those of us who prefer a dash more human communication with our arty abstraction... **7**

Stephen D( )lton

THIS ALBUM WAS MADE FROM...


Blazing punk rock excitement 1%
Radiohead songs played backwards 18%
Foul-smelling volcanic water, never mentioned in travel articles 7%
Puffins 5%
Rude jokes about Denmark disguised with post-rock rumbling 12%
Gazing in awe at the Northern Lights while stoned 6%
The Dirty Three 6%
Epic sagas about elves and trolls 9%
Sampled vacuum cleaner noises 11%
Shoegazing 8%
Long winters with no daylight 5%
Godspeed You! Black Emperor 12%

ZE MALIBU KIDS
Sound It Out
(EL DIABLO)

Underachieving US indie stalwarts fail again

Whether they're ze Manhattan kids (The Strokes), ze Wirral kids (The Coral) or ze east London kids (The Libertines), the kids are always alright by us. But Ze Malibu Kids' racket is inspired by nothing as compelling as gristly late-'70s NYC, gonzo-bonzo '60s psychedelia or Chas'n'Dave.

These 'kids' (actually a 30-something collective featuring the McDonald brothers who used to be in trash-popsters Redd Kross) make Day-Glo American indie that sounds like a keyboard demo of Wheatus – minus the killer choruses. The few good songs are sardonic, doe-eyed bitchfests. The only brilliant moment is the scathing 'Fiona Apple' in which the wholesome MOR singer is dubbed *"a pre-packaged hooker wearing sanitised shoes"*. Sadly, that's as good as it gets. **3**

Imran Ahmed

CEX
Tall, Dark And Handcuffed
(TIGERBEAT)

Mogwai-approved hipster's hip-hop

Mean-spirited, childish, and with the casually hip demeanour of the terminally over-privileged, Baltimore college drop-out and lo-res hip-hop genius Cex has been demonstrating his dubious MCing skills on the outer edges of electroclash bohemia since his debut, 'Cells', was released when he was just 16. 'Tall, Dark and Handcuffed' is a defiant collection of rampant egotism and low-brow humour which sees Cex gaffer tape his schoolyard obsessions to a florid selection of resolutely old-skool beats and scratches.

The bleach-blond stud muffin to Peaches' fire-breathing fag-hag, imagine the Beastie Boys if they hadn't become pious, vegan do-gooders and you won't be a million miles away from what amounts to the erstwhile Rjyan Kidwell's Cex appeal. **6**

Jim Wirth

OUTHUD
STREETDAD
(KRANKY)

Eclectic cleverness from NYC

Outhud are five smartarses with great record collections who live in Brooklyn. Their debut full-length, though, sounds British to the core. 'STREETDAD' is a dilettante's masterpiece, drawing inspiration from the book-learnin' post-punk of Gang Of Four and A Certain Ratio, early-'90s technoids like Depth Charge or Sabres Of Paradise, a creaking shelf of dub vinyl and a pinch of the space-rock their label is notorious for. Their song titles (sample: 'Dad, There's A Little Phrase Called Too Much Information') are irritating, but who cares when it rocks like this?

Further *out there* than, say, The Rapture in their bold genre-bending, Outhud are one of the finds of the year. 'STREETDAD' demands a dancefloor of nutted ravers rather than a gaggle of disinterested fashionistas. **8**

Noel Gardener

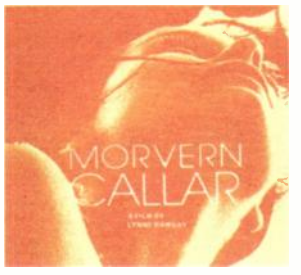
VARIOUS
Electronicbody – Housemusic: Mixed By DJ Hell (REACT)

Electroclash don's decadent disco selection

Uniting Munich, New York and several hedonistic points in between, DJ Hell, primo International DeeJay Gigolo, has compiled two dark rides into the dance undergrowth – one house-based, one electro. Far more than just electroclash, 'Electronicbody' serves as a primer for Hell's long, thrilling career, with sleevenotes from *NME*'s own Piers Martin.

Beginning with early-'90s techno heroes Underground Resistance, the house CD plots a course through thunderous NY dub disco, European techno, and even the odd Depeche Mode cover (Playgroup's 'Behind The Wheel'). The electro CD takes in cutting-edge treats like David Caretta's super-intense 'Machines Invasion'. Dark, sexy disco: you need this in your life. **8**

Alex Needham



VARIOUS
Morvern Callar
(WARP)

Achingly hip soundtrack

In Lynne Ramsey's film version of *Morvern Callar*, the heroine discovers her boyfriend has killed himself, leaving behind a novel (which she flogs as her own) and a mix tape (which she listens to incessantly). The idea of that tape becomes the movie's soundtrack, and the basis for this uncommonly tasteful album.

And my god, is it tasteful. As in Alan Warner's original novel, Can figure heavily. But Warp have also sourced old tunes by in-house big hitters Aphex and Boards Of Canada, Stereolab, the Velvets, Lee Perry and Lee Hazlewood to score the enjoyably pretentious action. The result is a satisfying trip through the leftfield canon, the kind of compilation usually made by serious friends who think they have better taste than you. And probably have. **7**

John Mulvey

GODSPEED YOU! BLACK EMPEROR
Yanqui UXO (SOUTHERN)

Montreal miserablists' bittersweet symphony

No wonder Godspeed are always being compared to the cultural climate. Music doesn't get much more atmospheric than this. If the over-riding gloom of 'Levez Vos Skinny Fists...' caused stunned hacks to question Godpeed's party arrangements on Millennium Night then the snappily titled 'Yanqui UXO' sounds like the wind whistling across Ground Zero. On 21-minute centrepiece, erm, 'Motherf——er=Redeemer', they are Spiritualized beamed in from the Ice Hotel; transcendental 'opener' '09-15-00' makes Radiohead's avant-dabblings sound like Will & Gareth.

A quiet dignity resonates through the entire 75 minutes. On a planet where most bands care for little other than their midweek chart positions, Godspeed are a wonder to behold. **9**

Paul Moody

THE NME CRITICS SINGLES

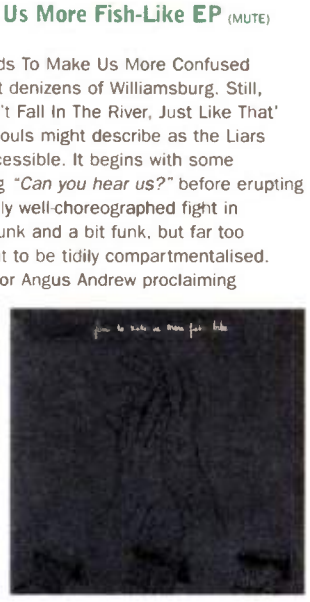
ALL SINGLES REVIEWED ARE RELEASED MONDAY NOVEMBER 4, 2002.

BRITNEY SPEARS
I Love Rock'N'Roll (JIVE)

The Strokes, the Stripes and now, The Spears. Yes, even Britney has joined the garage-rock revolution, rolling out the guitars and rolling on the leather in preparation for a residency at the 100 Club and a lost weekend with The Libertines. Oh, if only. This cover of Joan Jett's hellion classic is as much in love with rock'n'roll as it is with the poor and the unattractive, and given the degree of breathiness involved, chances are the target demographic isn't so much hanging out with The Datsuns somewhere cool as hanging out *in* a Datsun somewhere behind King's Cross. It's a challenge to listen to it without smiling but still, you can only try. ***(VS)***

LIARS
Fins To Make Us More Fish-Like EP (MUTE)

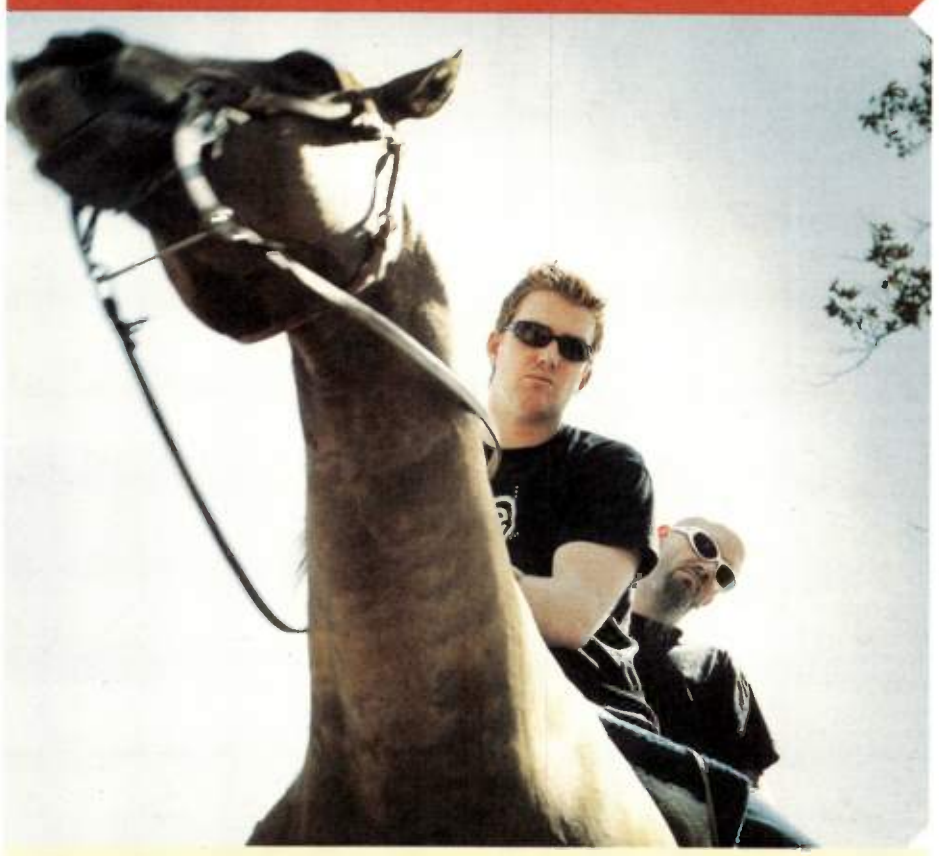
And Lots Of Words To Make Us More Confused from the trickiest denizens of Williamsburg. Still, 'Grown Men Don't Fall In The River, Just Like That' is what hardier souls might describe as the Liars at their most accessible. It begins with some zombies chanting *"Can you hear us?"* before erupting into a fantastically well-choreographed fight in a gallery. A bit punk and a bit funk, but far too odd and excellent to be tidily compartmentalised. Watch out, too, for Angus Andrew proclaiming *"We've got our finger on the pulse of America!"* which, unless the entire Bush presidency is an elaborate art stunt, some people might take as optimistic. ***(JM)***



LADYTRON
Seventeen (TELSTAR/INVICTA HI-FI)

Ladytron could well be the 21st century New Order. Melancholic dance music from a rock perspective, they bring gravitas to ephemeral electro, a face to 'faceless dance music' and incredible songwriting that ensures their records will remain when the ones that inspired them have faded away. Felix Da Housecat's favourite band, their last album '604' did as much to spearhead electroclash as his 'Kittens And Thee Glitz'. But Ladytron are too special just to slot into a movement. 'Seventeen' shows a band in total command of its voice; a moody, romantic synth pulse that makes you want to dress up, go out and have nocturnal adventures. It's a term debased, traduced and abused, but Ladytron are perfect pop. ***(AN)***

SINGLE OF THE WEEK



QUEENS OF THE STONE AGE
No One Knows (INTERSCOPE)

"A record you could live in for months," said *NME* of 'Songs For The Deaf' back in August. "A record a few record company executives have got lost in," might have been more apposite, since it's taken until now for them to extract a single from its clammy grasp. 'No One Knows' was undoubtedly worth the wait, mind, since this tale of pills stuck in throats, deserts of the mind and all the other usual intimations of dark deeds finds Josh Homme pulling off the unusual trick of being both jaunty and menacing at the same time. Who needs Dave Grohl (apart from the Foo Fighters, obviously) when you have songs this great? ***(JM)***

BRITISH SEA POWER
Childhood Memories (ROUGH TRADE)

Fair play, of course, to any band who look like suicide bombers affiliated to the Boy Scout movement. And, sure, it's hard not to be taken with the sort of people who call their B-sides 'Favours In The Beetroot Fields'. Alas, British Sea Power's preoccupation with various quaint relics of old Albion extends to a slightly debilitating love for gout-ridden indie-rock last seen twitching, anti-socially, around 1991. 'Childhood Memories' improves on previous BSP outings by virtue of something resembling a tune, specifically one filched from Kitchens Of Distinction, a band from the more durable and quixotic end of shoegazing. A bit like Interpol, too, only with better knot-tying skills and a good working knowledge of the Lake District. ***(JM)***

MISSY ELLIOTT
Work It (GOLDMIND/EASTWEST)

"Gimme a pig's foot and a bottle o' beer", demanded blueswoman Bessie Smith in song. Missy Elliott always seemed a Bessie Smith kind of woman – large in size, talent and appetite for life. So when 'Work It' first emerged on the internet, it seemed marvellously louche – a vision of sexual abundance in which Missy demands *"Go downtown and eat it like a vulture... See my ass go ba-dom-pa-domp-domp"*. Now it transpires that Missy's become more of a celery stick and glass of Evian type of person, the sex in 'Work It' presumably to be fitted in between treadmill sessions. Fortunately Missy's musical talents haven't gone the way of her booty. She just seems to have lost some of her... Missy Elliottness. ***(AN)***

COLDPLAY
The Scientist (PARLOPHONE)

As the highlight of Coldplay's glorious coming-of-age set at Glastonbury, 'The Scientist' is a song inexorably linked with the endless night sky and the secret hopes and regrets of 100,000 strangers *(Nice one – Mills & Boon Ed)*. It's a simple reverie for recently shattered love, with Chris Martin pulling off that almost impossible trick of striking a universal chord with two lines in a chorus, in this case, *"Nobody said it was easy/No-one ever said it would be so hard"*. You do half expect the guitar part from 'Don't Look Back In Anger' to strike up and for Noel to crash in with the big sing-along, but that's a mark of how far Coldplay have come. Superb. ***(IW)***

YEAH YEAH YEAHS
Machine (WICHITA)

Could be getting the wrong end of the stick here, but the second release from the outrageously fine Yeah Yeah Yeahs seems to be an eroticised and faintly desperate paean to doing someone else's washing. A metaphor, possibly, unless the fast-moving New York scene decided launderettes were the new multi-functional performance spaces while we weren't looking. Whatever: 'Machine' is another quite brilliant extrapolation of some early work by PJ Harvey and Siouxsie & The Banshees, featuring a riff that sounds like a landslide and Karen O phoning in her vocals from what may well be something of a compromising position. Probably doing the ironing, at a guess. ***(JM)***

RAGING SPEEDHORN
Fuck The Voodooman (ZTT)

The most unpleasant band in music have made a single to match. Nasty, brutish and short, it's got about as much finesse as a party thrown by Michael Barrymore for Ulrika Jonsson's exes. But sometimes you just want a bit of brute force, and Raging Speedhorn oblige. A combination of death metal growling and wrecking-ball riffage, 'Fuck The Voodooman' couldn't be more insistent if its intro was accompanied by the Speedhorn themselves swinging through the window and ramming the CD down your throat. It's also strangely heartwarming to see that heavy metal's attachment to the occult survives after all these years, even after Ozzy Osbourne's famous quote about black magic: "I prefer Milk Tray." ***(AN)***

TEXT: PIERS MARTIN/JOHN MULVEY/PAUL MCNAMEE/TONY NAYLOR/ALEX NEEDHAM/VICTORIA SEGAL/IAN WATSON PHOTOGRAPHY: PEROUINC.COM

KILL CITY
New York (POPTONES)

Thanks to vocalist Lisa Moorish, Kill City are in a very small sub-genre: records made by people who've slept with Liam Gallagher. Unfortunately, their debut EP reeks of contrivance: Moorish's fake punk vocals (last heard murdering dance classic 'Fascinated' in the mid-'90s), the 'outrageous' swearing on 'White Boy, Brown Girl', and 'New York' which is about, erm, New York. Compared to Liam's other *paramours*, it's marginally better than Appleton's 'Fantasy', but nowhere as good as Patsy's 'I'm Not Scared'. ***(AN)***

MEDIUM 21
Acting Like A Mirror (TEMPTATION)

No sooner has poor Bob Fairfoull been shown the door with a well-positioned Idlewild boot up the arse, along come Medium 21 to audition for the job. 'Acting Like A Mirror' takes the angular excellence of early-'Wild and throws in a some jerky Joy Division melodrama and a bizarre segment that's a frilly shirt away from the full New Romantic pantomime. Thankfully, the Northampton four-piece pull it back to the present day with wads of art school passion. Just lay off the booze, eh, lads? ***(IW)***

SHAKIRA
Objection (Tango) (EPIC)

Exciting times on the sleeve of Shakira's latest, where she appears to be wearing a guitar-shaped skirt. Mad things abound in the song, too, with the semi-likeable Colombian kicking up a rumpus when her bloke starts paying attention to a woman with silicone implants. *"I love you for free and I'm not your mother"*, she complains; *"This is pathetic and sardonic/It's sadistic and psychotic"*. Should the pop career fail, there's always work at *NME* for anyone with adjectival powers like those. ***(JM)***

SASCHA FUNKE
Funkt (BPITCH CONTROL)

In dance music, innovation and creativity often come in nerdy forms, more suitable to home listening than the dancefloor. Berlin's BPitch Control, however, has found a sweet groove between egghead electronics and club-busting funk. If you don't own Smash TV's 'Nobody' or Kiki's 'Luv Sikk' go and buy them now, and while you're there get this. A pulsating techno ballad, 'Funkt' melds art-house strings, funky guitars and electronica and is both seductive and unutterably lonely. Understated excellence. ***(TN)***

THE RAIN BAND
The World Is Ours (FIERCE PANDA)

The Rain Band claim to be influenced by "real bands that mean something to a lot of people", which is probably the least interesting thing a band could say besides "One, two, t-t-t-two, one, two". As you might expect, then, the Manchester trio sadly don't share many interests with Fischerspooner: 'The World Is Ours' is accomplished, serious, in love with U2 and in the market for a video that features a storm, a cliff and a sad-looking girl in a white dress. Somewhere up in heaven, Bono is smiling. ***(VS)***

LOOPER
She's A Knife (MUTE)

Nothing against the old folks having a hobby, but here the Belle & Sebastian-affiliated Looper prove that crown green bowling might have been a better option. What is the point of indie renegades from the Glasgow School Of Art attempting to recreate the majesty and mystery of contemporary R&B? You can't imagine Destiny's Child attempting an approximation of Orange Juice in 1981, so why anyone should pay attention to 'She's A Knife' is a mystery. Now where did that drawing board go? ***(PM)***

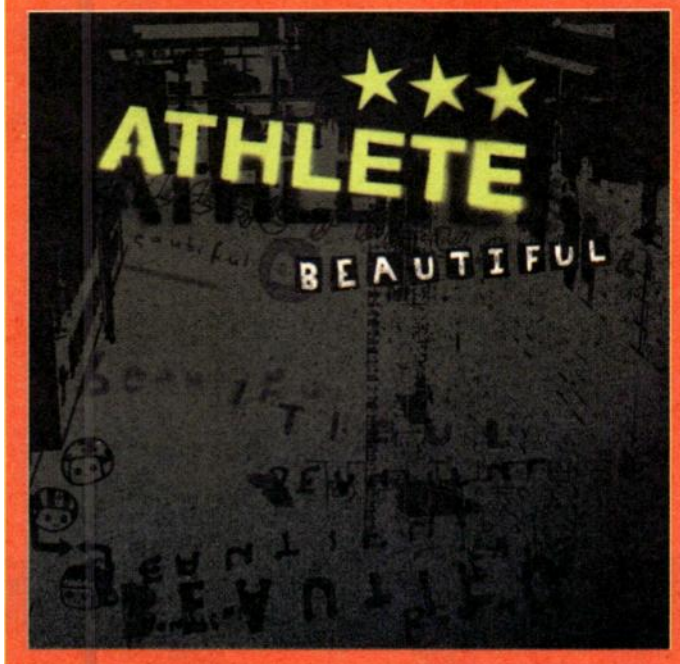
THE JUAN MACLEAN
You Can't Have It Both Ways (DFA)

Another compelling 12-inch from New York death-disco dons DFA – the people who brought us The Rapture – 'You Can't Have It Both Ways' is a classy slice of electro that takes a while to get under your skin. The flip, 'My Time Is Running Out', however, is a real gem. A beautiful piece of ambient electro, all tightly-edited kicking drums, serene strings and rippling harp samples, it's steeped in the sweat of Danceteria-era NY, and yet sounds utterly timeless. ***(TN)***

SONIC TORPEDOES
Crooked Hill (FATSOUNDS)

From the ashes of Ten Benson come the absurdly-named Sonic Torpedoes. Thankfully they sound as stupid as their name. Guitars churn like your stomach on an overnight ferry during a storm. The vocals sound as if they were recorded in a bus shelter outside a Motörhead gig. Both good things. The Torpedoes deal in "sonic havoc", it says here, and it's not wrong. And when you think 'Crooked Hill' has peaked, a deranged harmonica solo appears from nowhere. What will they think of next? ***(PM)***

VIRGIN LOVES



Athlete

Beautiful

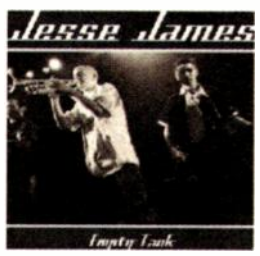
With Beautiful, the follow up to debut single You Got The Style, Athlete are fast making their mark as one of the most innovative and exciting bands around.

Single Out 4 November

CD £1.99

JESSE JAMES
Empty Tank (GOLF)

From the bowling-alley chic to the title of forthcoming album 'Punk Soul Brothers', it's plain to see that Jesse James' heart belongs to Dexys, their wardrobe to Rocket From The Crypt. Unfortunately, these rowdy Londoners take the 'sex' out of 'sextet', mistaking quirky comedy pop-punk for good-time rock'n'roll. While this string of symbolic motoring metaphors might need a new fan belt, it's endearingly exuberant. The mention of the A11 takes the romance out of it a bit but still, Jesse James are all heart. ***(VS)***



THE KENNEDY SOUNDTRACK
Bloodshot Eyes (INSTANT KARMA)

Seizing the zeitgeist like a pensioner in mittens, The Kennedy Soundtrack trade in what can only be called rap-metal, a phrase which instantly dates its user to the early-1800s. The Welsh quintet have got some tricks under their baggy vests, though – a testament to getting stoned, 'Bloodshot Eyes' is the only rap-metal track ever to feature the word *"comfy"*. That, if nothing else, is quite sweet but a song about falling asleep hardly generates the "craziness" they so excitably promise. *"Comfy"*. Honestly. ***(VS)***

PHAT COMPANY
Icon Series No 1 (TAYLOR MADE)

This is a cheeky little blue vinyl seven-inch which is limited to only 500 copies – 'Icon Series No 1' comprises two fuzzy balls of technoid energy that will brighten up your life no end. The Ladytron-sampling 'Playtron' is a rather neat mini-odyssey, which takes in chic Europop, plink-plonking shuffle techno and driving electro, while on the flip there's 'Lovelife' – a bulky, sulky headcharge of a tune that sounds, well, rather like Ladytron remixed by Vitalic. In the shadow of the Berlin Wall. ***(TN)***

INDIGO JONES
Bigger Hands/Whiskey Song (SKINNY DOG)

Indigo Jones are friends of Guy Garvey from Elbow and the first band signed to his Skinny Dog label. No shit. Bands this bollocks always seem to have famous mates, strangely. 'Bigger Hands' is a messy affair. It fades up into a bar-swamp torch song that aims for Tom Waits and falls blandly on its face. 'Whiskey Song' is worse – soulless, amateur, bar-room-country-by-numbers fare. Guy probably knows it won't be taking bread from his mouth. It's unworthy of you, dear reader. ***(PMcN)***

SOPHIE ELLIS BEXTOR
Music Gets The Best Of Me (POLYDOR)

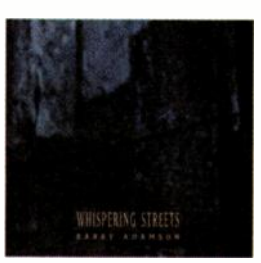
Pete Waterman likes it. Geri smiles inanely. Louis isn't convinced. On this basis, next year's Top Five is decided. If only Sophie were there to show them what a real pop star looks like. Here she delivers another single so irresistible it's doubtful whether even Godspeed! fans in Azerbaijan will be able to resist. *"I've got to tell you something/You're not my first ever"* she purrs. Phew. Next to Sophie, Kylie seems about as attractive as Elbow after a night at the Campaign For Real Ale Christmas party. ***(PM)***

LOMAX
Anglicised/Last Meal For Jeff (93 RECORDS)

In a universe where the wonderful Six By Seven got the adoration they deserved – TV appearances, stadium tours, personalised machine-guns to use as they pleased – Lomax would represent some kind of exciting 'new wave'. Steeped in acid, mired in gloom and lost in thought, they're splendid, the kind of band who can combine political philosophy with meditations on the state of Jeffrey Dahmer's kitchen. Lyrically subtle and sonically strident, you'd go a million miles for some of their bile. ***(VS)***

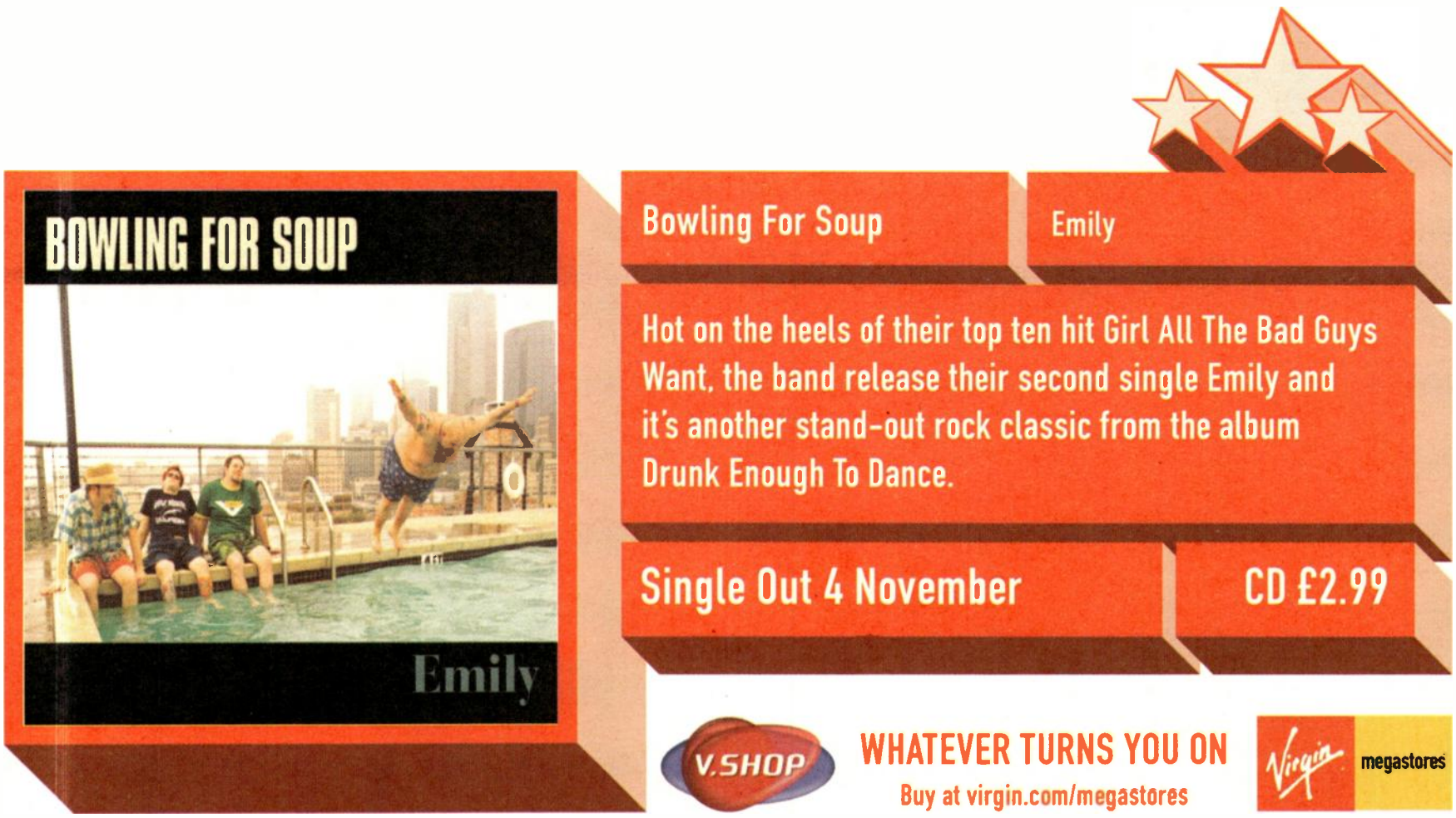
BARRY ADAMSON
Whispering Streets (MUTE)

You expect certain things from Barry Adamson, former member of art-punks Magazine, one-time Bad Seed and Jarvis Cocker collaborator. A cinematic orchestral sweep that's both lush and seedy. A *noir*-ish underworld atmosphere defined by suspicion, revenge and sudden gun shots. The feeling that you could do with a good bath after the song's finished. All are present and correct. One day Adamson may shock the world with a new idea, but until then, this sordid groove will do nicely. ***(IW)***



ROLAND CLARK
Speak To Me (Rainy City Mixes) (ESTEREO)

Name-droppers! Pill-poppers! Hip-hoppers! Roland Clark wants a word about the restorative, nay religious properties of Saturday nights at New York's legendary house club, Shelter. A tune with a tangled history – the original version was called 'I Get Deep', and the vocal was sampled on Fatboy Slim's 'Song For Shelter' – Manchester's Rainy City rework 'Speak To Me' to anthemic effect, with the aid of jumpy percussion, ricochets of disco guitar and deep, drawling bass. If only all house music had such charisma. ***(TN)***


BOWLING FOR SOUP
Emily
Bowling For Soup
Emily
Hot on the heels of their top ten hit Girl All The Bad Guys Want, the band release their second single Emily and it's another stand-out rock classic from the album Drunk Enough To Dance.
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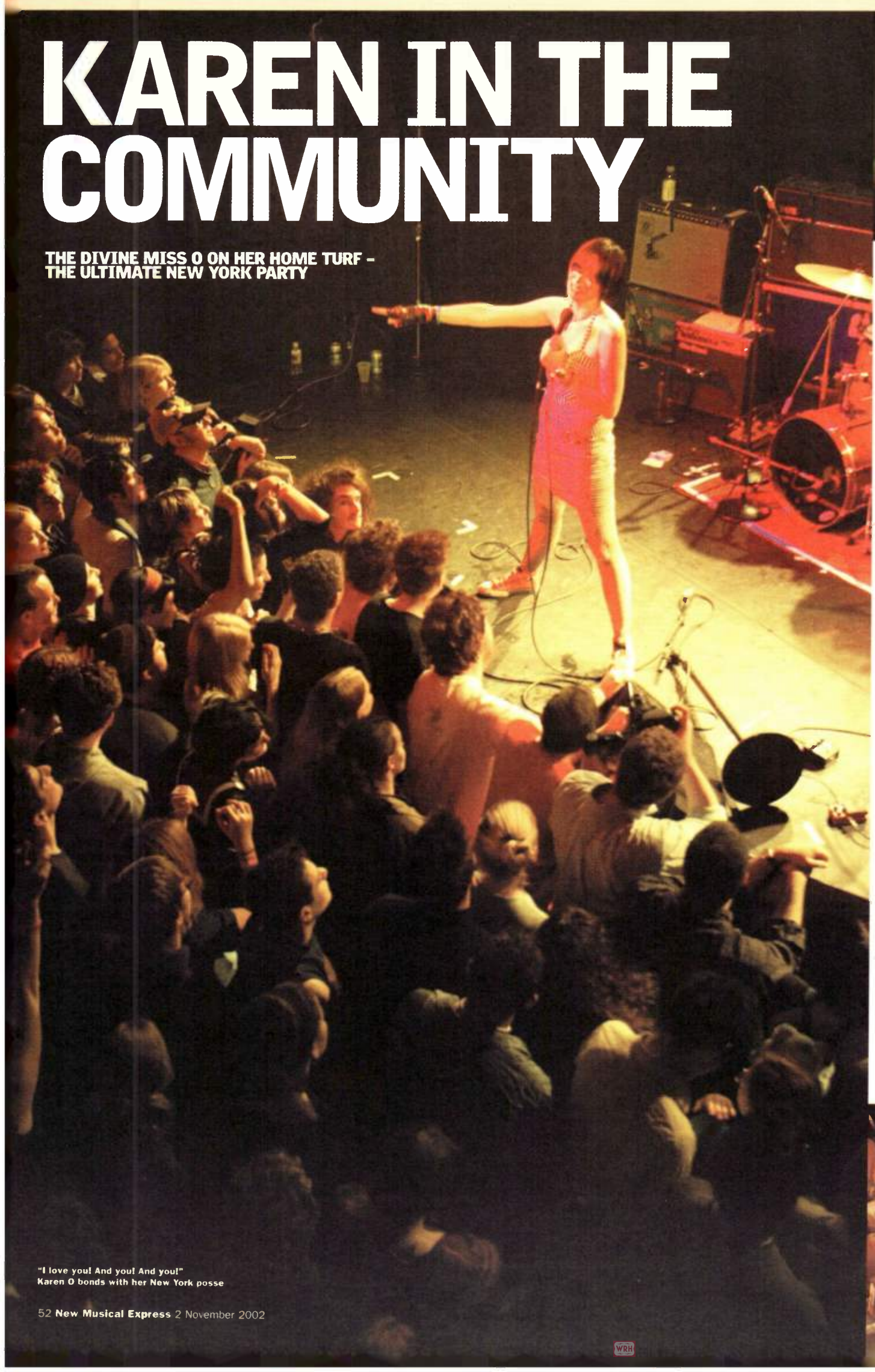
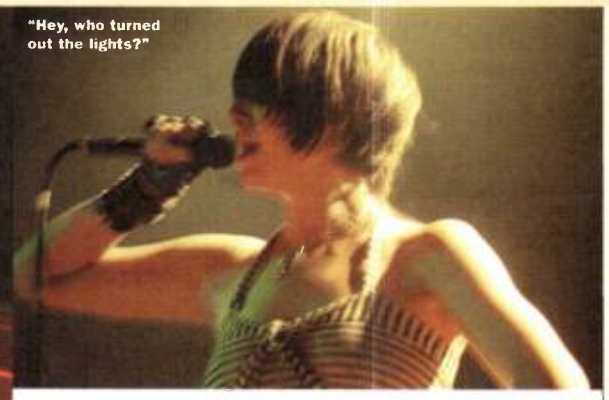
KAREN IN THE COMMUNITY

THE DIVINE MISS O ON HER HOME TURF – THE ULTIMATE NEW YORK PARTY



"I love you! And you! And you!" Karen O bonds with her New York posse



"Hey, who turned out the lights?"

YEAH YEAH YEAHS
New York Irving Plaza

Hysterical praise for Yeah Yeah Yeahs' big-hearted punk art-rock shows may be a trifle tiresome by now – but if you're hoping for anything else, you may as well stop reading. Giddy, gutsy, sexy and casually uncontrived, YYYs are fast becoming the ultimate party band. And, as Karen O lustily maintains in 'Bang', *"the bigger, the better"*.

Less than a year ago, Karen Ohm was giggling nervously through scattershot gigs in mouse-hole venues. Now, she's the quiver-voiced female rock star we've been waiting for far too long – the one all the girls want to be and all the boys want to be with, strutting Irving Plaza's broad boards with confidence. Both glamorous and approachable, she's half drop-dead cool, half unhinged mess. One minute she's an iconic snapshot, pointing skyward through a bondage-style fingerless leather glove as her black fringe falls in a perfect crescent over her eyes; the next, she's spitting on the floor and dancing like a drunk. As a rather wonderful bonus, she has red lipstick smeared all over her face like she's been snogging the whole world and doesn't give a damn who knows.

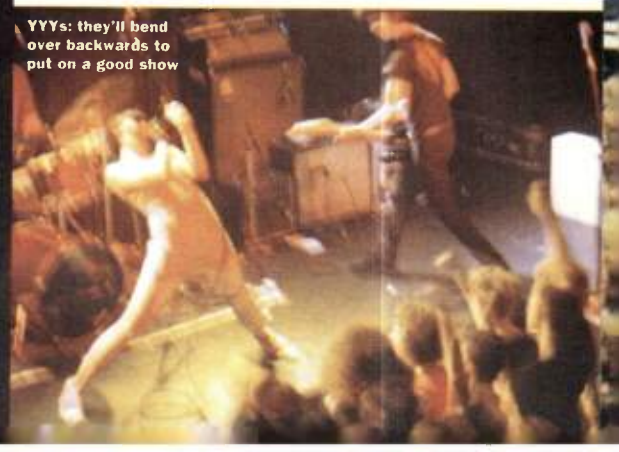
Yeah Yeah Yeahs have always been a revelation, but they're even more vibrant and formidable after perfecting their debut album in the studio. It's almost unfeasible that a mere trio can create such a sound: thanks to quick-fingered talent and an effects pedal, Nick's guitar sounds like bass, guitar and keyboards in one. New songs like 'Tick' and 'Ten' are spiky, ambitious and unimpeachably brilliant. Karen breathily introduces one particularly melodic tune as "a little love song", dedicating it to her boyfriend, Liars' Angus Andrew, and when she sings the words *"I love you..."* directly to him in the crowd, the mood turns unexpectedly poignant. Once the band ricochet into the ragged tongue-in-cheek screech of 'Art Star', however, sentimentality is blown to bits. Karen repeatedly makes reference to her "posse" up front (dedicating 'Machine' to her dress designer Christian Joy), but it doesn't come across as exclusive or cliquey – everyone in the room is in the YYYs' gang.

Indeed, the best thing about this band is their infectious sense of fun, and the uninhibited joy they take in performing. Determinedly anti-careerist, they're doing everything on their own terms – like turning down major label cash to make their album themselves – because money and fame just aren't the point. The happy, untainted rush of excitement they feel every time they get onstage seems to be more than they ever dreamed of. Nick even takes out a pocket camera and snaps photos of the crowd, like a tourist in his own rock stardom.

They finish with 'Year To Be Hated', and Karen passes a microphone into the crowd so her hometown can sing along. It's huge, funny, and fantastically backward: after all, it's unmistakably Yeah Yeah Yeahs' year to be loved.

April Long

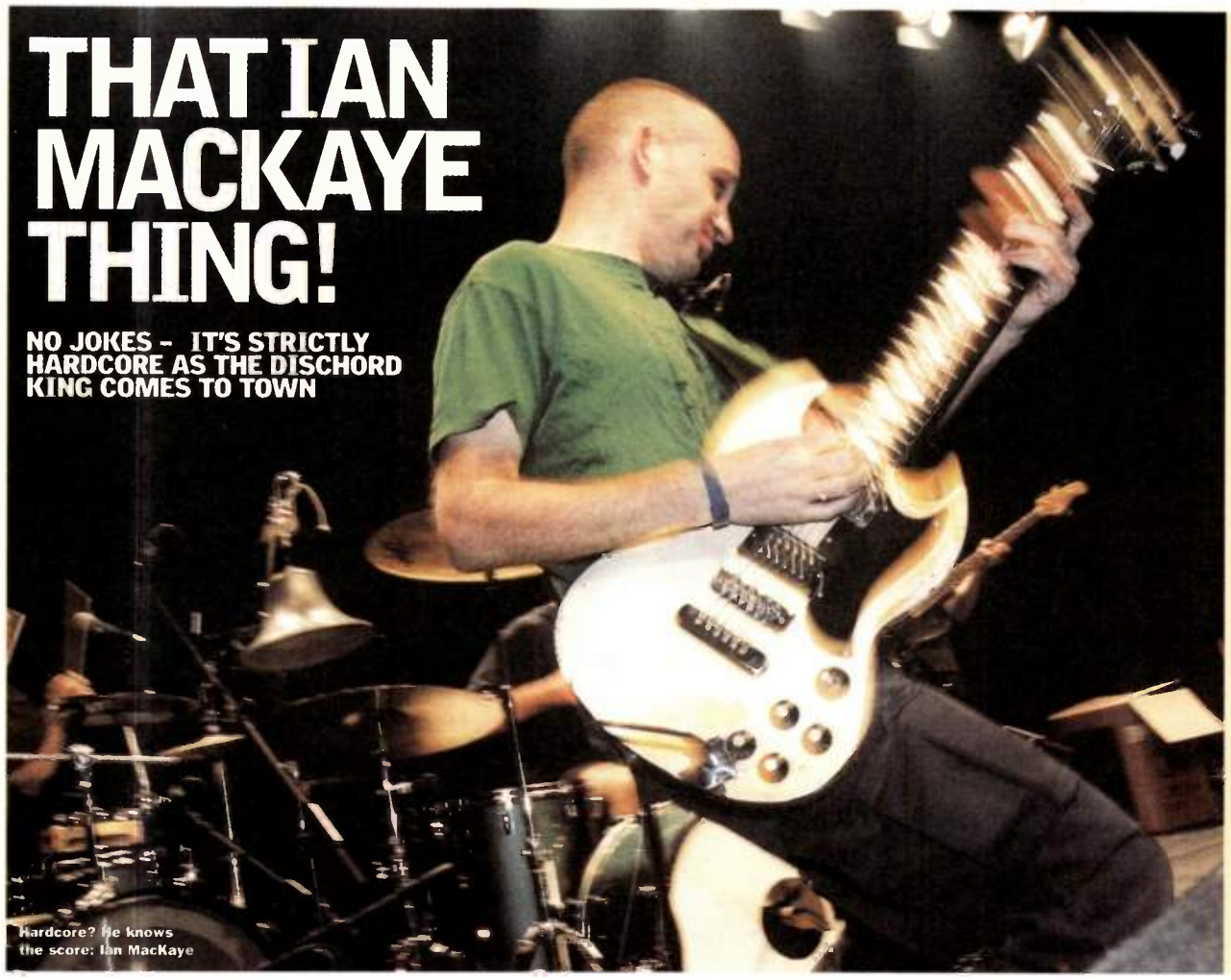
PHOTOGRAPHY: JASMINE J. JOPLING



YYYs: they'll bend over backwards to put on a good show

THAT IAN MACKAYE THING!

NO JOKES – IT'S STRICTLY HARDCORE AS THE DISCHORD KING COMES TO TOWN



Hardcore? He knows the score: Ian MacKaye

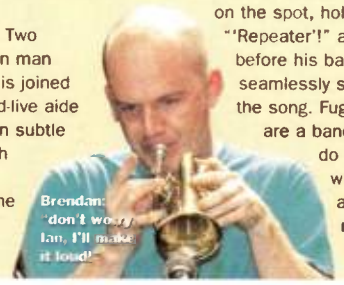
FUGAZI
Brighton Corn Exchange

Readers: are you more hardcore than THIS?

On the left, there's Ian MacKaye, Fugazi's stern warrior-priest singer, declaiming old songs ('Waiting Room', from their first EP, 'Reclamation', from their second album) and new ('Epic Problem' from their sixth). On the right, there's Guy Picciotto, Fugazi's shaggy poet-intellectual singer, alternately crooning and wailing the other half: 'Turnover' (ancient), 'Full Disclosure' (recent). They swoop around each other like strange, large birds, having a fantastic time aloft on thermals of surging guitar.

It's been three years since the peerless Fugazi last came around; these dates were rescheduled after a death in their close family caused the June tour (supporting their latest offering, 'The Argument') to be cancelled.

What's new? Two drummers: main man Brendan Canty is joined by roadie-turned-live aide Jerry Busher, on subtle trumpet, ticklish maracas and more drums. The effect is to deepen and enrich Fugazi's already seriously deep and rich punk rock.



Brendan: "don't worry Ian, I'll make it loud!"

As it's evolved over the years, moshing has gradually given way to dancing, and old songs have grown new bits. And so several hundred happy sweaty people hear Guy dedicate 'Smallpox Champion' to a fluey Billy Childish, whose Buff Medways should have supported tonight. And they hear Ian making up the encore setlist on the spot, hollering "'Repeater'!" a second before his bandmates seamlessly slip into the song. Fugazi are a band who do things their way. And they are gloriously right.

Kitty Empire

DJ SHADOW
Birmingham Academy

NME is worried. Within touching distance there's a pissed-up Brummie, his arms and legs flailing in an attempt to pull off some convincingly old-skool B-boy moves. It's part Keith Flint, part Bez, and the rest seems to be made up of some kind of as-yet-undiscovered martial art.

Such is the effect that DJ Shadow (aka Josh Davis) can have. As a super-speed breakbeat technician, Davis is in a masterclass of his own and while recent 'Private Press' album is rightly regarded as a beacon of progressive hip-hop, his live show takes it even further. Sure, you can't expect much showmanship from one bloke shuttling from deck to deck all night, and the projected visuals provide a scarcely satisfactory backdrop, but the music is like listening to the car boot sale inside Davis' head. So standard album cuts like 'Walkie Talkie' and the hypnotic 'Fixed Income' are embellished with, for instance, a sample of U2's 'Sunday Bloody Sunday'.

If Zoë Ball's husband can attract thousands to Brighton Beach purely on the strength of playing some records, then by rights DJ Shadow deserves to be selling out Wembley on a nightly basis.

Hardeep Phull

HIS NAME IS ALIVE/ THE GOLDEN VIRGINS
London E1 Spitz

An otherwise acoustic evening in east London is the last place you would expect to find Sunderland's Golden Virgins. Their brilliantly raucous debut single 'I've Seen The Light' may have been recorded at home, but you can bet the neighbours weren't too happy about it. So, instead of a quiet night out, we get the garage swagger of 'I Want To Believe You', the insidiously catchy rifferama of 'I Am A Camera' and a Madonna cover. The Virgins turn 'Like A Virgin' inside out before unleashing 'Renaissance Kid', during which frontman Lucas Renney claims: *"I am I think I feel a little sadder than you"*.

After the messy end of a relationship documented in 'I've Seen The Light' you wouldn't want to argue with him, but His Name Is Alive gamely have a go with some seriously sad acoustic soul. The avant garde flourishes of new album 'Last Night' are stripped away, leaving just Lovetta Pippen's spellbinding voice, acoustic guitar and occasional saxophone. Another cover, of '60s ska-pop outfit The Equals' 'Teardrops', is recast as a slow-burning torch song and His Name Is Alive provide the perfect tonic for the Virgins' rock'n'roll clatter.

Nathaniel Cramp

JEANS TEAM/ VENETIAN SNARES
London Camden Monarch

Venetian Snares is to music what Satan is to Christianity: a profoundly malevolent force who looks great, intimidates a lot of boring people and is, despite everything, insanely popular. A six-foot-plus mutant with a flowing Gandalf beard, the prolific Winnipeg native (real name, marvellously, Aaron Funk) concocts a deliriously abrasive style of psychedelic computer-speedcore-goth-metal-free-jazz-techno that incites the gaggle of bare-chested Funk fetishists at the front to jitter'n'twitch like they're being willingly brutalised by high-voltage cattle prods.

Soon to release his third album this year ('Winter In The Belly Of A Snake'), Snares calmly spins disc after disc of slamming digital terror. His is sublime audio carnage, a deft, dynamic mix that vomits forth a glorious noise which instantly unites Aphex Twin, Squarepusher, Kid606 and avant-garde deity Stockhausen yet manages to sound furiously, restlessly unique.

Pity poor Jeans Team, then, the Berlin quartet who have the unenviable task of following Snares with a set of cute electro-pop that, while it's fun to watch them goof around and swap instruments, betrays their limited stylistic range. It's like experiencing *The Empire Strikes Back* on 3D IMAX on LSD then squinting at an ancient silent film clip on a three-inch TV screen.

Satan rules, but you already knew that.

Piers Martin

PAPA ROACH
Barcelona Razzmatazz 2

A mess of contradictions, Jacoby Shaddix. Look at him tonight: first he blows kisses at the audience, then he spits water at them. He whirls gently around the stage. But then he remembers something, like, *real bad* and pounds his chest like an Adidas-clad King Kong.

Papa Roach: "Hands up, who'd like to feel my pain?"

In line with their singer's split personality, this is a time of transition for Papa Roach. Once the inhabitants of a neighbourhood where nu-metal, rap and pressing social issues lived side by side, recent album 'Lovehatetragedy' saw the band heading towards Classic Rock City. And, initially at least, Barcelona isn't along for the ride. The crowd need some guidance to acclimatise themselves to the band's new back-to-basics material.

"Let's keep this shit moving," Shaddix shouts encouragingly before launching into a feral 'Walking Thru Barbed Wire'. While he stamps, pounds his chest and rants through 'Decompression Period', they give nodding acceptance and punch the air, but somehow they still aren't quite there. So Shaddix takes to the bar, orders a lager and promptly pours it over his head.

Beer-centred shenanigans aside, it takes chunks of seismic rock-rap from 2000's 'Infest' for Papa Roach to really win Barcelona over. A thundering 'Broken Home' and rabid 'Between Angels And Insects' provoke the biggest cheers and most frenzied crowd-surfing. It's their back catalogue that's Papa Roach's saviour tonight. Where they go from here, however, is anyone's guess.

Amanda August

PHOTOGRAPHY: ANDY WILLSHER/GABRIELA SPAHR

PRAISE BE!

MULTI-CASSOCKED INDIE CULT GATHER MORE CONVERTS IN EDINBURGH

THE POLYPHONIC SPREE
Edinburgh Queens Hall

Who the hell are The Polyphonic Spree? An indie art prank? An out of control day-release program? A tour manager's logistical nightmare? After a series of the most bewildering festival performances since Daphne & Celeste thought 'doing' Reading and Leeds might be a good idea, we don't seem to be any the wiser. It seems like it's time for them to decide what they want to be – The Hare Krishna Jackson 25, or a bunch of chancers after notoriety.

Tonight, on the first night of this new recruitment drive, we want answers. And sure enough, when they bound onstage and welcome us with the wonderful melodic chant of 'Have A Day', they actually promise us *"Soon, you'll find the answer"*. What begins as a lilting nursery rhyme ends up as a barmy ray of mad musical sunshine that lights Edinburgh up like a fireworks display. The band wear smiles as wide as the Grand Canyon, and suddenly, the cassocks and the freakishly permanent sunny disposition – the sun follows this band everywhere – are by far the least interesting things about The Polyphonic Spree. During the 'Happy Happy Joy Joy' double whammy of 'Hanging Around' and 'Soldier Girl' there is dancing in the stalls, the hugging of strangers and a general atmosphere closer to an E'd up rave than a symphonic pop orchestra. By the time of '2000 Places' we're converted to whatever mad agenda they're preaching.

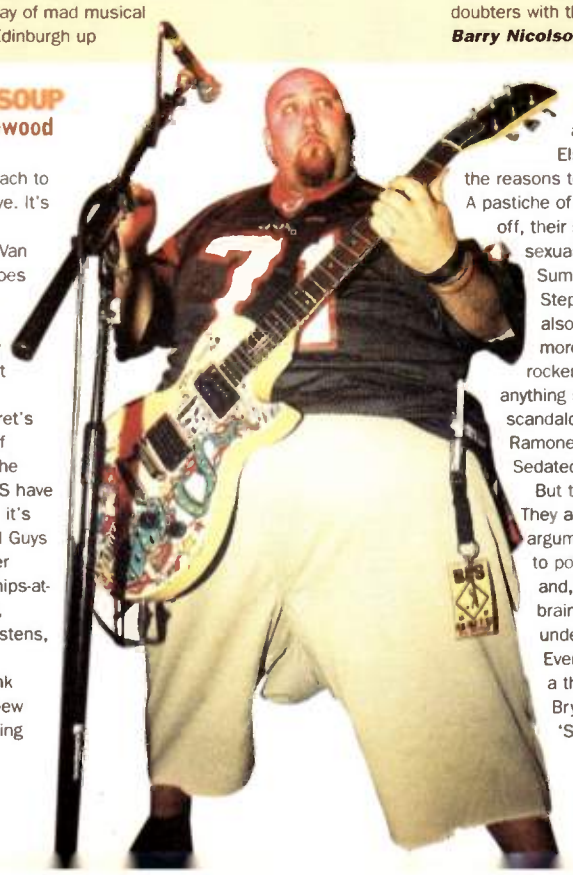
So who are The Polyphonic Spree? Buggered if we know. Buggered if we care. Whatever they are, they're amazing. As *NME* dances home, preparing to assault the bed-sheets with scissors and join the DeLaughter family circus, we'll leave the doubters with this one thought: don't laugh. You're next.

Barry Nicolson

BOWLING FOR SOUP
Portsmouth Wedgewood Rooms

You need a strong stomach to see Bowling For Soup live. It's not just because man-mountain bassist Chris Van Malmsteen frequently does a belly-wobbling dance either, more because if Blink-182 even remotely give you the fear, this lot will turn your intestines.

Yet amid all singer Jaret's inevitable juvenile talk of jacking each other off, the pranks and pratfalls, BFS have a trump card. Inevitably, it's their hit 'Girl All The Bad Guys Want' – miles from anger management, spitting-chips-at-your-Pop rock, it's funny, dumb and, after a few listens, as infectious as Ebola. Amazingly, the sugar-punk riffs and harmonies of new single 'Emily' and 'Running From Your Dad' aren't far behind.



Elsewhere, however, the reasons to mock are legion. A pastiche of a parody of a rip-off, their sniggered lyrical sexual inadequacy makes Sum 41 seem like Stephen Hawking. They also frequently sound more like '70s spandex rockers Cheap Trick than anything spiky, and play a scandalous cover of the Ramones' 'I Wanna Be Sedated'.

But that's not the point. They are to reasoned argument what a fart is to polite conversation and, despite all higher brain functions, *are* undeniably entertaining. Even when playing a thrash take on Bryan Adams' 'Summer Of '69'.

As with the band themselves, there's no logical explanation for such behaviour. In the end it comes down to this: either unleash your inner toddler and enjoy, or just ignore them. Simple.

Jim Alexander

808 STATE
London Shoreditch 93 Feet East

Whatever phases 808 State have gone through – and there have been many – fashion has rarely been their main concern. So, it's a real surprise to see the pendulum of trendiness swing towards these exhibitionist Mancunians.

In an intimate club setting, arguably the first stadium dance group gets down and dirty to the whoops and cheers of the London cognoscenti. And it's easy to see why they connect. Equal parts Miles Davis, hard-ass beats with an extra junglist twist, keyboard funk, and discreet elements of prog, Graham Massey, Andrew Barker and Darren Partington are on a surreal roll.

While onstage guests from Elbow, Alabama 3 and Simian help keep 808 State contemporary, tonight is anything but a nostalgia-fest. Despite scintillating updates of 'Pacific State' and 'Cubik', the onus is on new floor-fillers like '606' and 'Crossword'. And it's nice to see, in the midst of all this, that the trio haven't lost their sense of mischief. It's just more subtle now.

Dele Fadele

INDIGO JONES
London Camden Monarch

Indigo Jones possess neither the Xerox-rock chic of the garage cognoscenti or the pale allure of the stude-set. They don't appear to worry about it. Instead they have songs that sound like bar-room brawls and hair in all the wrong places. Harmonica-player Robin has so much it flows from beneath the tea-cosy on his head into a vast onstage foot rug. Sultry Aussie singer Scott counters by tossing his not-inconsiderable tresses towards the edge of the stage, and for a moment the entire Monarch is engulfed in darkness.

From somewhere beneath it all their boozy swamp-blues begins. It's like The Coral if they'd moved to New Orleans. Songs fidget and writhe like alcoholics during lectures about prohibition. 'Bloody Valentine' is two-parts Spiritualized to one Tom Waits; 'Whiskey Song' mentions the word *"whiskey"* over a thousand times in three and a half hypnotic minutes.

Time freezes. Somewhere in the Mojave desert, Captain Beefheart puts down his paintbrush and smiles broadly. It's an old magic Indigo Jones summon up, but it's the strongest.

Paul Moody

PHOTOGRAPHY: DREW FARRELL/JAMES LOOKER

ELECTROCLASH TOUR
Detroit Majestic Theatre

When Brooklyn Svengali Larry Tee packaged Tracy And The Plastics, WIT, Chicks On Speed and Peaches into his Electroclash tour, he may have done a lot more harm than good. On her own, **TRACY AND THE PLASTICS** (yes, it's just one girl and her doppelganger video screen bandmates) maintains a fierce DIY dyke politics aesthetic. Here, in the cavernous, 1,000-capacity theatre, her frigid beats and video-conferencing technology sadly fall on dead ears.

Tee's own protégées, the hopelessly untalented **WIT**, could quite possibly be the most dangerous threat to electronic music as we know it. Their poorly styled schtick, feathered manes, horrible lip-synching and totally uninspired songs remind us that it *is* possible to take this electro thing a bit too seriously.

Live, Munich's **CHICKS ON SPEED**, who work so effectively on record, come across as over-the-top purveyors of store-bought anarchism. Their mix of post-punk and glitchy laptop noise is intense, but they never stop to realise that their *No Logo* ideology has become as marketable as the brands they reject. When they stick to subtlety, though, like the body examination of 'Kaltes Klares Wasser' they are untouchable.

Peaches: watch where you're putting that mic, love

Of course, a cry of "Detroit Fuck City!" is about as subtle as **PEACHES** gets. But when she aims to be repulsively anti-fashion and anti-corporate, she succeeds in ways that Chicks On Speed might only dream of. Her rugged don't-give-a-fuck-ness, nicely illustrated with the tunes 'Fuck The Pain Away', 'Lovertits' and Gonzales' 'Futuristic Ain't Shit to Me', is at the core of the electroclash movement. When the dust settles she'll undoubtedly be the last one standing – hand in pants and tongue firmly in cheek.

Ken Taylor

THE STAR SPANGLES
New York Knitting Factory

Although none of them look old enough to have their adult teeth, The Star Spangles have been gigging since before The Strokes became celebrities. Now, they're next off the unstoppable NYC retro-cool assembly line and poised for a UK tour with Idlewild. Local sentiment is that many other more worthy bands could have scooped this prize, but the Spangles are determined to prove their mettle.

They certainly know some tricks. They've adopted stage names like The Hives (Joey 'Valentine' on drums, Tommy 'Volume' on guitar), and suitably flamboyant fashions – the bass player works an Angus Young look; singer Ian (no 'last name') sports a shiny maroon suit. They have abundant energy, and some rather good tunes – debut single 'Which One Of The Two Of Us Is Gonna Burn This House Down?' comes on like a boozed-up garage rock Springsteen – while elsewhere there are raucous re-inventions of the Ramones.

Their ace in the hole, however, is Ian. A glowering combination of Nick Cave and Bobby Gillespie, he's the sort of vampiric-looking creature one can't imagine doing anything else other than being a rock star. Even during their more lacklustre moments, he makes for a compelling, charismatic focal point. They may need a little polishing before they can be named in the same breath as some of their hype-worthy contemporaries, but these Stars are definitely worth watching.

April Long

THE WANDERING STEP
London W1 Metro

Hailing from Preston, with a lead singer who looks uncannily like Mr Logic from *Viz*, The Wandering Step are unlikely conscripts in Britain's fightback against the garage-rock hordes. But, having scored a one-single deal with Deltasonic, things are undoubtedly on the up. And tonight, they're warmly received at the central London club that's been at the very epicentre of the new rock revolution (© us).

The first pleasant surprise is that they're doing their bit to revive the lost art of jangling. Opener 'Shout And Shout Back' is basically the riff from The Cure's 'Boys Don't Cry' with both guitarists hammering away at it 'til it breaks. They also offer up the comfort-blanket harmonies of Teenage Fanclub (and, on 'I Want To Go To Reykjavik', that band's occasional way with a frankly wonky guitar solo). But they're at their best on 'Step Lightly''s bar room stomp and the set-closer's splenetic comic testimonial: *"Mister don't you understand?/Feel the force of this band!"*.

They may play it mostly for laughs at this stage, but a few more wanders into the unknown like that and they could step into something truly special.

Martin Horsfield

BUFFSEEDS
London Camden Monarch

Devonshire indie kiddies the Buffseeds are something of an anomaly for the Fantastic Plastic label. Sitting uncomfortably between Ikara Colt's clatter-punk and The Beatings' reheated grunge stylings, instead the Buffseeds peddle their own brand of nice-guy rock.

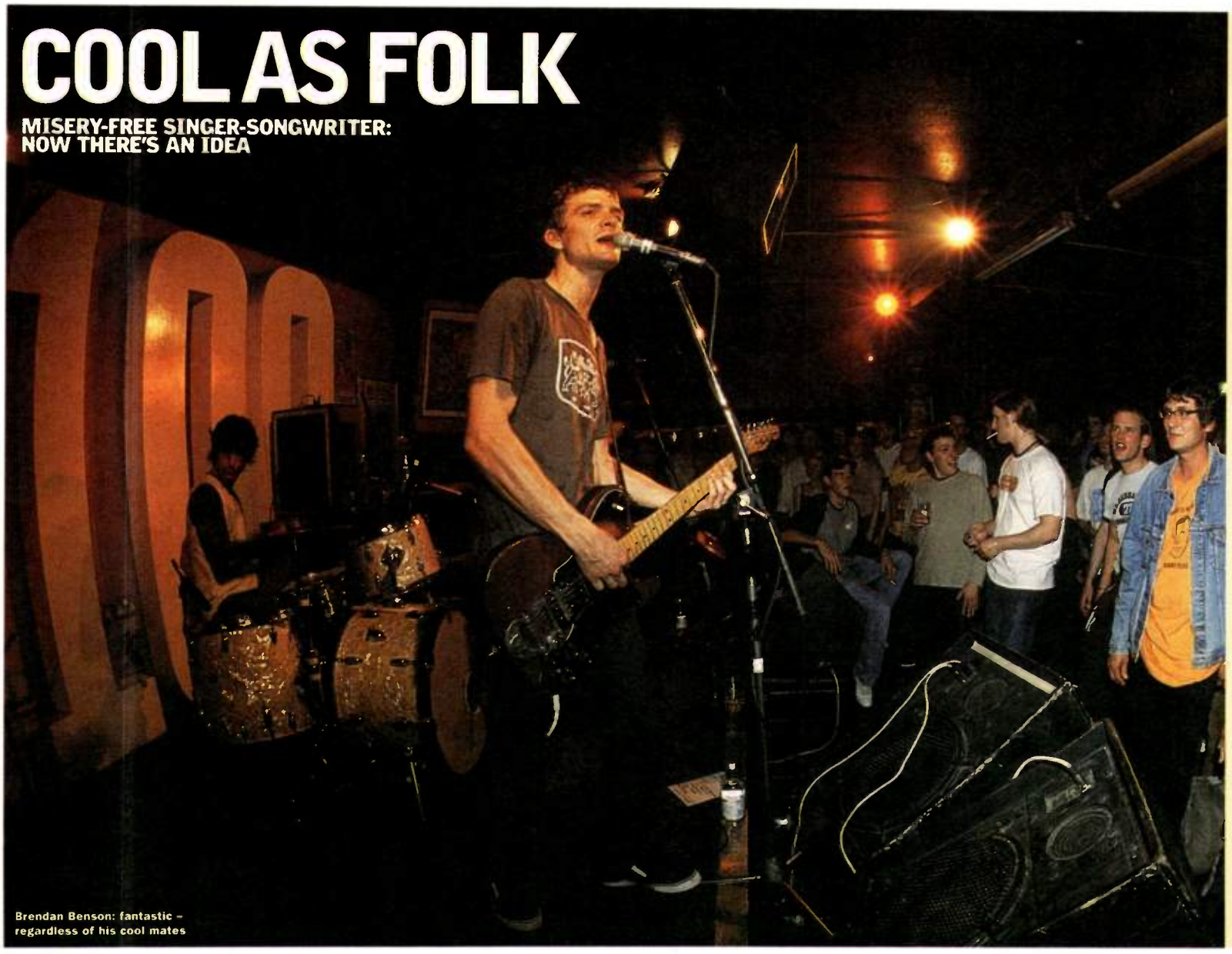
Despite ragingly obvious similarities with JJ72 and Coldplay, we are clearly not faced with your standard Tortured Young Men. Singer Kieran Scragg, replete with stripy escaped convict jumper, doesn't have the patience to whinge much, so after the eerie melancholy of 'Casino' we get a happy-go-lucky Bluetones rip-off and the Smashing Pumpkins-style uplifter 'Sparkle Me', followed by a 'comedy' cover of Christina Aguilera's 'Genie In A Bottle', made particularly special by Kieran's inability to remember many of the words.

The band's latest single – sarcastically dedicated to *NME*'s own Holly Hernandez – is 'Who Stole The Weekend', a song so full of the delights of summer it probably has its own frisbee and picnic blanket. Unfortunately – and the sparse crowd is testament to this – summer sounds rarely make much sense in October.

Leonie Cooper

COOL AS FOLK

MISERY-FREE SINGER-SONGWRITER: NOW THERE'S AN IDEA



Brendan Benson: fantastic – regardless of his cool mates

PHOTOGRAPHY: JAMES LOOKER/JOE PLUMMER

BRENDAN BENSON
London W1 100 Club

As a general rule, most singer-songwriters seem to be a single night away from inconceivable tragedy. One of the many pleasures of Brendan Benson – a crumpled man of a certain age currently resident in Detroit – is that he's a bit less sad than most. Sure, all the usual signifiers are in place, meaning lots of songs about girls, lethargy and doubt. But three things separate Benson from the herd. One: he deals in good-natured and self-deprecating melancholy, unlikely as it might sound. Two: he writes fine songs that are far from introverted, tending more towards a sort of Beatles-loving pop. And three: he's big mates with Jack White, which means we really ought to say nice things about him.

Thankfully, that's not hard. Benson's a likeable shrugging presence, charismatic in a completely uncharismatic way. It's his trickery with songs, though, that's most appealing: whenever it seems as if a song's turning cheesy, Benson is smart enough to throw in a diverting hook, a shot of tension, a lyrical barb to pull things round.

As the brilliant 'Folk Singer' single proves, he's attuned to the potential silliness of blokes with guitars taking themselves too seriously. But it's a measure of Benson's charm and judgement that while he can satirise himself as a slacker with Lennon aspirations, it never devalues what he's doing. And did we mention that Jack White likes him? Fantastic.

John Mulvey

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All tickets subject to booking fee
Buy online: www.gigsandtours.com
BigCheese?

METROPOLIS MUSIC AND SJM CONCERTS BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL PRESENTS

LADYTRON

PLUS SPECIAL GUESTS
DJ ANDREW WEATHERALL [LONDON ONLY]
FUJIYA & MIYAGI [BRIGHTON ONLY]

NOVEMBER

WED 13 BRIGHTON PAVILION THEATRE
01273 709 709
THU 14 LONDON HEAVEN THE ARCHES, VILLIERS ST, WC2
Tickets £10.00 adv. from: 020 7287 0932, 020 7734 8932, 020 7403 3331, 020 7344 4040
FRI 15 LIVERPOOL LOMAX ELECTROVOODOO
0151 256 2525
SAT 16 CARDIFF CLUB IOR BACH
029 2023 2199. www.ctwb.net

DECEMBER

MON 02 GLASGOW BARFLY
0870 907 0999
TUE 03 EDINBURGH LA BELLE ANGELE
0870 905 3444
THU 05 SHEFFIELD BARFLY
0114 220 3618
FRI 06 MANCHESTER UNIVERSITY HOP + GRAPE
0161 832 1111 All tickets subject to booking fee. Buy on-line: www.gigsandtours.com

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METROPOLIS MUSIC BY ARRANGEMENT WITH THE AGENCY PRESENT

MARK EITZEL

PLUS GUESTS

MONDAY 18TH NOVEMBER
LONDON DINGWALLS

Tickets £12.50 adv. from CC Hotline: 020 7287 0932, Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331, Ticketmaster: 020 7344 4040, Rough Trade shops (Neals Yd and Talbot Rd), Rhythm Records (Camden) Ticketmaster, Tower Records and selected Virgin stores throughout London and the SE.
Tickets subject to booking fee
Buy on-line: www.gigsandtours.com

Metropolis Music, SJM Concerts and DF Concerts by arrangement with Helter Skelter present

ALABAMA 3

plus special guests

NOVEMBER

01	BRISTOL Anson Rooms	0870 44 44 400
02	OXFORD Zodiac	01865 420 042
03	BRIGHTON Concorde	01273 772 770
04	PORTSMOUTH Wedgwood Rooms	02392 863 911
05	SOUTHAMPTON Brook	0115 912 9000
07	NORWICH Waterfront	01603 508 050
08	YORK Fibbers	01904 651 250
09	MIDDLESBROUGH Empire	01642 247 755
10	LEICESTER Charlotte	0116 255 3956
11	CAMBRIDGE Junction	01223 511 511
12	BIRMINGHAM Academy 2	0870 771 2000
13	STOKE Sugarmill	0115 912 9000
15	LEEDS Cockpit	0113 244 1573
16	SHEFFIELD Leadmill	0845 300 4050
18	MACCLESFIELD Cuban Knights	01625 669 944
19	MANCHESTER University	0161 832 1111
20	LIVERPOOL Stanley Theatre	0151 256 5555
27	EDINBURGH Liquid Room	0870 1690100
28	GLASGOW QMU	0870 1690100
29	ABERDEEN Lemon Tree	01224 642 230

DECEMBER

01 LONDON Astoria

020 7287 0932, 020 7734 8932, 020 7287 0932, 020 7344 4040, plus usual agents
All tickets subject to booking fee. Buy online www.gigsandtours.com
New album 'Power In The Blood' out October 21st www.alabama3.co.uk

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METROPOLIS MUSIC AND CLEAR CHANNEL ENTERTAINMENT BY ARRANGEMENT WITH HELTER SKELTER AND ARTISTDIRECT PRESENT

KERRANG!

THE HELLACOPTERS

THE DATSUNS

PLUS GAZA STRIPPERS

DECEMBER

10	LONDON ASTORIA	020 7344 0044
11	MANCHESTER ACADEMY 2	0161 832 1111
12	GLASGOW QMU	08700 600 100
13	WOLVERHAMPTON WULFRUN	01902 552 121

TICKETS £11, £12.50 LONDON (SUBJECT TO BOOKING FEE)
BUY ONLINE AT WWW.GIGSANDTOURS.COM / WWW.TICKETWEB.CO.UK

Metropolis Music, CPL and MCD by arrangement with Helter Skelter present

PAPA ROACH

with special guests

Murderdolls

plus

hell is for heroes

NOVEMBER

Sat	02	GLASGOW SECC Tickets £17.50 adv. from 0870 040 4000
Sun	03	MANCHESTER APOLLO Tickets £17.50 adv. from 0161 242 2560, 0161 832 1111
Mon	04	DUBLIN THE POINT Tickets €38.85 adv. from: 1 890 925 100
Wed	06	BIRMINGHAM ACADEMY Tickets £17.50 from 0870 771 2000
Thu	07	LONDON BRIXTON ACADEMY Tickets £20.00 adv from: 0870 771 2000, 020 7287 0932 020 7403 3331, 020 7344 4040 All tickets subject to booking fee Buy online www.gigsandtours.com

NME The new album LOVEHATETRAGEDY out now!
www.paparoach.com

Exclusive live announcements and priority booking www.gigsandtours.com · wembleyTV.com - A New Live Music Experience

Metropolis Music presents

SJM CONCERTS & METROPOLIS MUSIC PRESENT BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL

oasis

13 & 14 November
GLASGOW BRAEHEAD ARENA
8 & 9 Decem
CARDI
SOLD OUT
BI N CENTRE
12 December
PLYMOUTH PAVILIONS
14 Decembe
SHEFFIELD
SOLD OUT
LIVER TAL COURT
19 December
BIRMINGHAM N.I.A.

NEW SHOWS ADDED DUE TO EXTRAORDINARY PUBLIC DEMAND

Sunday 10 &
Monday 11 November
NOTTINGHAM ARENA

Tickets £28.50 adv (subject to booking fee)
available from B/O 0870 121 0123

OASIS LO-CALL TICKETLINE
08708 300 300
or online through **www.oasisinet.com**

booking fee is £2.50 per ticket for credit cards • face value at venue
for cheques and cash • maximum of 6 tickets per applicant
registered post maximum of £4.70 per transaction

LAST CHANCE TO BUY OASIS TICKETS THIS YEAR TICKETS ON SALE NOW

METROPOLIS MUSIC AND DMP PRESENT

MOTORPSYCHO

PLUS CHRIS TT AND KID

TUESDAY 5TH NOVEMBER
CAMDEN DINGWALLS
Tickets £8.00 adv. from 020 7287 0932, CC Hotline: 020 7287 0932
Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331, Ticketmaster: 020 7344 4040
plus usual agents. Tickets subject to booking fee
Buy on-line: www.gigsandtours.com

Metropolis Music by arrangement with CNL presents

GIRLS AGAINST BOYS

PLUS ENON & SWEARING AT MOTORISTS

NOVEMBER
07 **LONDON SCALA**
020 7287 0932 / 020 7734 8932
08 **NOTTINGHAM BOAT CLUB**
0115 941 9000
09 **GLASGOW KING TUTS**
0141 332 4400 / 0141 339 8383
10 **LEEDS COCKPIT**
0113 245 5570
All tickets subject to booking fee. Buy on-line: www.gigsandtours.com
www.cnltouring.co.uk www.gvsb.com www.jadetree.com

Metropolis Music by arrangement with Helter Skelter presents

JOHN PARISH

plus guests

Monday 25th November
LONDON UNION CHAPEL
Tickets £11.00 adv. from CC Hotline: 020 7287 0932,
Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331,
Ticketmaster: 020 7344 4040
Rough Trade shops (Neals Yd and Talbot Rd),
Rhythm Records (Camden), Ticketmaster,
Tower Records and selected Virgin stores
throughout London and the SE.
Tickets subject to booking fee
Buy on-line: www.gigsandtours.com

Metropolis Music, SJM Concerts DF Concerts and Kennedy Street Enterprises by arrangement with Helter Skelter present

The Electric Soft Parade

plus special guests **ATHLETE** (31Oct - 05 Nov) + PSYCHID (27 Oct - 05 Nov)
+ THE TENDERFOOT (08 and 09 Nov) + Big Sur (27 Oct to 30 Oct)

		October
Sun	27	NEWCASTLE UNIVERSITY 0191 261 2606
Mon	28	GLASGOW QMU
Tue	29	MANCHESTER UNIVERSITY 0161 832 1111
Wed	30	SHEFFIELD LEADMILL 0845 330 3050
Thu	31	WOLVERHAMPTON WULFRUN HALL 01902 552121
		November
Sat	02	PORTSMOUTH PYRAMIDS CENTRE 023 9235 8601, 023 9286 3911
Sun	03	NORWICH WATERFRONT 01603 508050
Mon	04	BRISTOL UNIVERSITY 0870 44 44 400
Tue	05	LONDON SHEPHERDS BUSH EMPIRE 0870 771 2000, 020 7287 0932, 020 7734 8932, 020 7403 3331, 020 7344 4040 plus usual agents
Fri	08	OXFORD ZODIAC 01865 420 042
Sat	09	BRIGHTON CONCORDE 2 - SOLD OUT
Sun	10	BRIGHTON CONCORDE 2

£8.50 regional / £10.50 london. All Tickets subject to booking fee.
Buy online: www.gigsandtours.com
The new single 'Same Way, Every Day (Biting The Soles Of My Feet)' out now
taken from the debut album 'Holes In The Wall'
www.electricsoftparade.com www.dbrecords.co.uk

Metropolis Music, SJM Concerts & CPL presents by arrangement with ceda

Röyksopp's Night Out

with guests...
FC/KAHUNA
COSMOS DJ Set (Tom Middleton)
plus special guest **MISS KITTIN** (Manchester & Bristol only)

December 2002
13 **Glasgow Barrowlands** 0870 169 0100
15 **Newcastle University** 0191 261 2606
18 **Birmingham Academy** 0870 771 2000
19 **Bristol Academy** 0870 771 2000
20 **Manchester Academy** 9pm-2am 0161 832 1111
21 **London Brixton Academy** 8pm-3am
0870 771 2000 / 020 7734 8932 / 020 7344 4040 / 020 7403 3331

24 Hr CC Hotline: 0115 912 9000 or Buy On-line: www.gigsandtours.com

Royksopp will also be appearing at the Auto Festival
Saturday 14 December 2002 @ Magna, Rotherham
www.royksopp.com

THE X MAN IS BACK

METROPOLIS MUSIC, SJM CONCERTS AND CPL BY ARRANGEMENT WITH HELTER SKELTER PRESENT

XZIBIT

PLUS GUESTS

THURSDAY 06 NOVEMBER
MANCHESTER ACADEMY
Tickets £14.00 adv. from: 0161 832 1111

FRIDAY 08 NOVEMBER
GLASGOW BARROWLANDS
Tickets £14.00 adv. from: 0870 220 1116

SATURDAY 09 NOVEMBER
LONDON FORUM
Tickets £15.00 adv. from 020 7344 4040, CC Hotline 020 7287 0932
Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331
All tickets subject to booking fee. Buy on-line: www.gigsandtours.com

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Exclusive live announcements and priority booking www.gigsandtours.com · wembleyTV.com - A New Live Music Experience

SJM Concerts presents

SJM Concerts by arrangement with The Agency present

THE MUSIC

plus guests nylon pylon

JANUARY 2003

WED 8th NOTTINGHAM Rock City 0115 941 2544
FRI 10th LONDON Brixton Academy 0870 771 2000
SAT 11th MANCHESTER Academy SOLD OUT
SUN 12th GLASGOW Barrowlands 0141 339 8383

24 HR CC HOTLINE 0871 220 0260 ON-LINE www.gigsandtours.com
Tickets £10adv. except London £11.50adv. (subject to booking fee)
DEBUT ALBUM - THE MUSIC - OUT NOW www.themusic.uk.com

SJM Concerts & Metropolis Music by arrangement with Helter Skelter present

Gomez

plus special guest ARCHIVE

November
25th SWANSEA BRANGWYN HALL 0115 912 9000
26th NOTTINGHAM ROCK CITY 0115 941 2544
28th GLASGOW BARROWLANDS DF Concerts 0115 941 2544
30th LEEDS UNIVERSITY 0113 244 4600
December
1st MIDDLESBROUGH TOWN HALL 01642 242 561
2nd BLACKBURN KING GEORGE HALL 01254 582 582
3rd WOLVERHAMPTON CIVIC HALL 01902 552 121
5th OXFORD BROOKES UNIVERSITY 01865 484 750
6th FOLKESTONE LEAS CLIFF HALL 01303 253 193
8th LONDON SHEPHERDS BUSH EMPIRE
9th 0870 221 7000 020 7403 3331, 020 7734 8932

£15adv. except Lond £17.50adv.& £16 Glasgow (sub to bkg fee)
24 hr cc hotline 0871 2200 260
or online at www.gigsandtours.com
Album 'In Our Gun' out now on Hut Records

SJM CONCERTS, METROPOLIS MUSIC AND DF CONCERTS BY ARRANGEMENT WITH 13 ARTISTS PRESENT

suede

October
30 Glasgow Barrowlands* 0870 169 0100
31 Aberdeen Music Hall* 0870 169 0100
November
2 Liverpool Royal Court* 0151 709 4321
3 Manchester Academy* 0161 832 1111/0161 237 5554
4 Leeds University* 01132 455 570
6 Newcastle Northumbria University* 0191 233 0444 0191 261 2606
7 Birmingham Academy 0870 771 2000
8 Nottingham SOLD OUT EA 0115 912 9000
10 Bristol Academy 0870 771 2000
11 Cambridge Corn Exchange 01223 357 851
12 Southampton Guildhall* 023 8063 2601

Plus special guest GEMMA HAYES and simple kid*

14 Lond SOLD OUT pherd's Bush Empire*
15 Lond SOLD OUT pherd's Bush Empire
16 Lond SOLD OUT pherd's Bush Empire

24hr credit card hotline 0871 220 0260
or buy online at www.gigsandtours.com
New album "A New Morning" out September 30th

SJM Concerts by arrangement with ITB present

BADLY DRAWN BOY LIVE

DF Concerts present

November
Sat 23 Glasgow Barrowlands 0870 169 0100
Sun 24 Northumbria Uni 0191 261 2606, 0191 263 5000
Mon 25 Leeds SOLD OUT versity
Wed 27 Sheffield Octagon 0114 222 8777, 0114 251 7000
Thu 28 Birmingham Academy 0870 771 2000
Fri 29 Manchester Apollo 0161 242 2560, 0161 832 1111
extra date just added
Sat 30 Liverpool Royal Court 0151 709 4321, 0151 256 5555
December
Mon 02 Cardiff Uni Great Hall 029 2078 1481
Tue 03 Bristol Academy 0870 771 2000
Wed 04 Nottingham Rock City 0115 958 8484
Fri 06 Norw SOLD OUT A
Sat 07 Camb SOLD OUT Corn Exchange
Mon 09 Portsmouth Guildhall 023 9282 4355
Tue 10 Lond SOLD OUT ton Academy
extra date added due to public demand
Wed 11 London Brixton Academy
0870 771 2080 / 020 7403 3331 / 020 7344 4444
Tickets £15.00 adv. / London £16.50 (subject to booking fee)
24hr cc hotline: 0871 2200 260 buy online: www.gigsandtours.com

SJM Concerts by arrangement with The Agency presents

IDLEWILD

the remote part
PLUS SPECIAL GUESTS

THURSDAY 5 DECEMBER
SHEFFIELD OCTAGON
0114 279 9779 - 0114 251 7000
FRIDAY 6 DECEMBER
BIRMINGHAM ACADEMY
0870 771 2000
SATURDAY 7 DECEMBER
LEEDS UNIVERSITY
0113 244 4600 - 0113 244 6577
MONDAY 9 DECEMBER
LONDON BRIXTON ACADEMY
0870 771 2000 - 020 7734 8932
020 7403 3331
TUESDAY 10 DECEMBER
BRISTOL ACADEMY
0870 771 2000
Rock City present
WEDNESDAY 11 DECEMBER
NOTTINGHAM ROCK CITY
0115 958 8484 - 0115 912 9000

PVC present
THURSDAY 12 DECEMBER
SOUTHAMPTON GUILDHALL
023 8063 2801
SATURDAY 14 DECEMBER
CAMBRIDGE CORN EXCHANGE
01223 357 851
SUNDAY 15 DECEMBER
MANCHESTER ACADEMY
0161 832 1111 - 0161 237 5554
DF Concerts present
MOND SOLD OUT CEMBER
GLASGOW BARROWLANDS
DF Concerts present
TUESDAY 17 DECEMBER
EDINBURGH CORN EXCHANGE
0870 169 0100

All Tickets £12.50 adv Except London £14.00 adv (subject to booking fee) 24 Hour Credit Card Hotline 0871 2200 260 or buy online www.gigsandtours.com
'Live in a Hiding Place' released 21st October from the album 'The Remote Part'on Parlophone www.idlewild.co.uk

SJM Concerts by arrangement with Primary Talent present

Underworld

plus special guests Futureshock & Darren Price (DJ)

Fri SOLD OUT Nov Brixton Academy Doors 8pm-1am
Sat SOLD OUT Nov Brixton Academy Doors 9pm-3am
Mon 11 Nov Bristol Academy
Tickets £16adv. Doors 7pm-12am. 0870 771 2000
Tue 12 Nov Sheffield Octagon
Tickets £16adv. Doors 7pm-12am. 0114 222 8777
EXTRA DATE ADDED
Wed 13 Nov Glasgow Barrowlands DF Concerts
Th SOLD OUT Nov Tickets £16adv. Doors 8pm-1am. 0870 169 0100
Fri 15 Nov Manchester Apollo
EXTRA DATE ADDED
Tickets £17.50adv. Doors 8pm-1am. 0161 242 2560, 0161 832 1111
Sat 16 Nov Gatecrasher 4 @ Birmingham NEC
Feat Underworld (live) and arenas from Gatecrasher. Bugged Out and Tidy Trax.
Tickets £34adv. 9pm-6am. 0115 912 9000

All tickets subject to booking fee. 24hr cc hotline: 0871 2200 260 Online www.gigsandtours.com
The album 'A Hundred Days Off' is out now on JBO records www.underworld.jbo.com

THE KRANK'D UP TOUR 2002

INME & ELVISS

November
Tue 12 Oxford Zodiac 01865 420 042
Wed 13 Newport TJ's 029 2023 0130
Thu 14 Portsmouth Wedgewood Rooms 023 9286 3911
Sat 16 Liverpool University 0151 256 5555
Sun 17 Leeds Cockpit 0113 245 5570
Mon 18 Manchester University 0161 832 1111
Tue 19 Glasgow Garage 0141 339 8383
Thu 21 London ULU 020 7403 3331, 020 7734 8932
Fri 22 Birmingham Academy 0870 771 2000
Sat 23 Middlesbrough Town Hall 01642 242 561
Sun 24 Sheffield Leadmill 0845 300 4050

24hr cc hotline: 0871 2200 260
or buy online: www.gigsandtours.com
Central Booking Number: 0115 912 9170
aloud.com for online tickets

An SJM Concerts & Clear Channel Entertainment presentation by arrangement with ITB

SJM Concerts present

ECHOBOY

PLUS GUESTS

TUESDAY 19TH NOVEMBER & THURSDAY 12TH DECEMBER

THE METRO BAR

OXFORD STREET
0870 771 2000 - 020 7734 8932 - 020 7403 3331
Tickets £7.00 adv (subject to booking fee)
24 Hour Credit Card Hotline 0871 2200 260 or buy online www.gigsandtours.com

Announcing new sounds from the forthcoming album GRAVITY released 10th February 2003
To hear excerpts from the new album and see a clip of the new video go to www.echoboy.com

SJM Concerts by arrangement with The Agency present

THE JULIANA THEORY

plus guests Funeral For A Friend

NOVEMBER
MON 25 BRIGHTON CONCORDE 01273 772 770
TUE 26 OXFORD ZODIAC 01865 420 042
WED 27 MANCHESTER ROADHOUSE 0161 832 1111
THU 28 CARDIFF CLWB IFOR BACH 029 2064 4996
FRI 29 LONDON ICC CLUB 020 7734 8932/020 7403 3331
SAT 30 NOTTINGHAM OLD ANGEL 0115 912 9000

Tickets £6adv except London £7.50adv (subject to booking fee)
24hr cc hotline 0871 2200 260
or buy online @ www.gigsandtours.com
New album LIVE coming soon www.thejulianatheory.com

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

SJM Concerts presents

BLACK REBEL MOTORCYCLE CLUB

plus special guests

DF Concerts present
Friday 29th November
GLASGOW BARROWLANDS
0870 169 0100

Saturday 30th November
DUBLIN OLYMPIA MCD present
0870 243 4455 (UK), 18909 25100 (Eire)

In association with Metropolis Music
Monday 2nd December
LONDON SHEPHERDS BUSH EMPIRE
0870 771 2000, 020 7403 3331

Wednesday 4th December
LEEDS BLANK CANVAS
0113 244 4600

Thursday 5th December
BIRMINGHAM ACADEMY
0870 771 2000

Sunday 8th December
NEWCASTLE NORTHUMBRIA UNIVERSITY
0191 261 2606, 0191 233 0444

Monday 9th December
BRISTOL ACADEMY
0870 771 2000

Tuesday 10th December
NORWICH UEA
01603 508 050

Wednesday 11th December
LIVERPOOL ACADEMY
0151 256 5555

Tickets £14adv except London £16adv. (subject to booking fee)& Dublin €28.20 including booking fee

24hr cc hotline 0871 2200 260 or online www.gigsandtours.com

The album 'BRMC' out now includes 'Love Burns', 'Spread Your Love' & 'Whatever happened to my Rock and Roll"
www.blackrebelmotorcycleclub.com

An SJM Concerts presentation by arrangement with ITB

CARLINGLIVE PRESENTS

MANIC STREET PREACHERS

GREATEST HITS TOUR

VERY SPECIAL GUEST (EXCEPT BRIXTON) IAN BROWN

SUN DEC 01	THE POINT, DUBLIN	
TUE DEC 03	BIRMINGHAM NEC	
WED DEC 04	GLASGOW SECC	
FRI DEC 06	MANCHESTER E.N. ARENA	
SUN DEC 07	WEMBLEY ARENA	SOLD OUT
SUN DEC 08	BRIXTON ACADEMY	EXTRA DATE ADDED DUE TO PUBLIC DEMAND
TUE DEC 10	NEWCASTLE ARENA	
WED DEC 11	NOTTINGHAM ARENA	
TH	BRIGHTON CENTRE	SOLD OUT
SA	PLYMOUTH PAVILIONS	SOLD OUT
SU	CARDIFF ARENA	SOLD OUT
MON DEC 16		

TICKETS £19.50 EXCEPT LONDON £22.50 & DUBLIN €35 (SUBJECT TO BOOKING FEE)
24 HOUR CC HOTLINE 0871 2200 260
ONLINE: WWW.GIGSANDTOURS.COM
NME TICKETLINE: 0870 1663 663 WWW.CARLINGNME.COM
VISIT WWW.MANICS.COUK NOW TO VOTE FOR YOUR FANTASY TOUR SET LIST
AN SJM CONCERTS, DF CONCERTS & MCD CONCERTS PRESENTATION BY ARRANGEMENT WITH ITB

SJM Concerts by arrangement with ITB presents

Richard Ashcroft

THURSDAY 07 NOVEMBER
SHEFFIELD CITY HALL
0114 278 9789, 0114 251 7000

FRIDAY [illegible] NOVEMBER
MANCHESTER ACADEMY

SATURDAY [illegible] NOVEMBER
LIVERPOOL UNIVERSITY

MONDAY 11 NOVEMBER
BLACKBURN KING GEORGE'S HALL
01772 654 000

SUNDAY 17 NOVEMBER
SOUTHAMPTON GUILDHALL
023 8063 2601

TUESDAY 19 NOVEMBER
WOLVERHAMPTON CIVIC CENTRE
01902 552 121

WEDNESDAY 20 NOVEMBER
NOTTINGHAM ROCK CITY
0115 958 8484, 0115 912 9000

THURSDAY 21 NOVEMBER
NEWCASTLE CITY HALL
0191 261 2606, 0191 263 5000

SATURDAY [illegible] NOVEMBER
LEEDS UNIVERSITY

SUNDAY 24 NOVEMBER DF Concerts present
GLASGOW BARROWLANDS

MONDAY 25 NOVEMBER DF Concerts present
EDINBURGH CORN EXCHANGE
0870 169 0100

TUESDAY 12 NOVEMBER
CAMBRIDGE CORN EXCHANGE
01223 357 851

WEDNESDAY 13 NOVEMBER
BRISTOL ACADEMY
0870 771 2000

FRIDAY 15 & SATURDAY 16 NOVEMBER
LONDON BRIXTON ACADEMY
0870 771 2000, 020 7734 8932, 020 7403 3331

All Tickets £18.50 adv Except London £19.50 adv (subject to booking fee)
24hr cc hotline 0871 2200 260 online www.gigsandtours.com
New Single "Check the Meaning" out now
New Album "Human Conditions" out now
www.richardashcroft.com

DF Concerts proudly present by arrangement with Hinc Inc.

MORRISSEY

WEDNESDAY 30 OCTOBER
BIRMINGHAM ACADEMY
0870 771 2000, 0871 2200 260

THURSDAY 31 OCTOBER
BRADFORD ST. GEORGE'S HALL
01274 752 000, 0871 2200 260

SATURDAY 2 NOVEMBER
BLACKBURN KINGS GEORGE'S HALL
SOLD OUT

SUNDAY 3 NOVEMBER
BARROWLANDS, GLASGOW
SOLD OUT

TUESDAY 5 NOVEMBER
BRIXTON ACADEMY, LONDON
0870 771 2000, 020 7403 3331, 020 7734 8932

All Tickets £25 adv, except London £27.50 adv (subject to booking fee)
Tickets also available 24 Hour Credit Card Hotline 0871 2200 260 or buy online www.gigsandtours.com

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GROOVE ARMADA

EXTRA DATE JUST ADDED!
SATURDAY [illegible] NOVEMBER
SUNDAY 1ST DECEMBER
MANCHESTER ACADEMY (9PM-2AM)
0161 832 1111, 0161 237 5554

MONDAY 02 DECEMBER
NOTTINGHAM ROCK CITY
0115 958 8484, 0115 941 2544

TUESDAY 03 DECEMBER
BIRMINGHAM ACADEMY Coca-Cola NME
0870 771 2000

WEDNESDAY 04 DECEMBER
BRISTOL ACADEMY
0870 771 2000

DF Concerts present
FRIDAY 06 DECEMBER (9PM-1AM)
GLASGOW BARROWLANDS
0870 169 0100

MONDAY 09 DECEMBER
CAMBRIDGE CORN EXCHANGE
01223 357 851

TUESDAY 10 DECEMBER
SOUTHAMPTON GUILDHALL
023 8063 2601

EXTRA DATE JUST ADDED!
THURSDAY [illegible] & FRIDAY [illegible]
SATURDAY 14 DECEMBER (9PM-2AM)
LONDON BRIXTON ACADEMY
0870 771 2000, 020 7403 3331, 020 7734 8932, 020 7344 4040

PLUS GUESTS DirtyVegas
AND DJ JOOLS BUTTERFIELD (RAGBULL)

Tickets £15 except Mcr £17.50, Glasgow £16.50, London £17.50 (Thur) & £19.50 (Fri) (sub to bkg fee)
24hr cc hotline 0871 2200 260 or online @ www.gigsandtours.com
'Goodbye Country (Hello Nightclub) out now www.groove-armada.com
An SJM Concerts presentation by arrangement with Helter skelter

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TO ADVERTISE TEL: 020 7261 2873 FAX: 020 7261 5353 ROOM 235, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS
FOR TICKETS CALL THE 24-HOUR NME TICKETLINE ON 0870 1 663 663. CALLS CHARGED AT NATIONAL STANDARD RATE

SJM Concerts presents

SJM Concerts & DF Concerts by arrangement with 13 Artists present

Ed Harcourt

December
02 Bristol Fleece 0870 444 440
03 Oxford Zodiac 01865 420 042
04 Birmingham Academy 0870 771 2000
05 Edinburgh La Belle Angele 0870 169 0100
07 Sheffield Leadmill 0845 300 4050, 0114 251 7000
08 Manchester University 0161 832 1111
11 London Bloomsbury Theatre
with the wrecking crew orchestra
& special guest magnet
020 7403 3331, 020 7734 8932

Tickets £10adv. except London £13.50adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com

SJM Concerts & Metropolis Music in association with Helter Skelter presents

JJ72

plus guests MELATON

NOVEMBER 2002

04	LIVERPOOL UNIVERSITY*	0151 256 5555
05	NEWCASTLE UNIVERSITY*	0191 261 2606
06	NORWICH UEA*	01603 508 050
08	LEICESTER DE MONTFORD UNI*	0115 912 9000
09	SHEFFIELD UNIVERSITY*	0114 222 8777
11	CARDIFF UNIVERSITY*	029 2023 0130
12	LEEDS METRO UNIVERSITY*	0113 244 4600
13	WOLVES WULFRUN HALL*	01902 552 121

PLEASE NOTE CHANGE OF DATES* - ALL TICKETS STILL VALID

£10.50 adv (Subject to booking fee)
24 Hour cc hotline 0871 2200 260 or www.gigsandtours.com
New single "Formulae" out now. New album "I To Sky" out now www.jj72.com

NME 5.0

SJM Concerts present

Death in Vegas

EXTRA DATE DUE TO EXCEPTIONAL DEMAND
Saturday 21st December
LONDON FORUM
Tickets £14adv. (subject to booking fee)
24hr cc hotline 0871 2200 260 or
buy online www.gigsandtours.com
Single 'Hands Around My Throat' from album 'Scorpio Rising' out now

SJM by arrangement with the agency present

cranebuilders

November
11th Wolverhampton:Little Civic 01902 552 121
12th Leeds:Cockpit 0113 245 5570
13th Glasgow:West 13 0141 339 8383
14th Manchester:Night & Day 0161 832 1111
24hr cc hotline: 0871 2200 260
buy online: www.gigsandtours.com
New single "You're Song" out 18 November
www.cranebuilders.net

SJM Concerts present

king adora

PLUS GUESTS Little Nikita

OCTOBER			
THU	31	NORWICH ARTS CENTRE	01603 660 352
NOVEMBER			
FRI	01	OXFORD ZODIAC	01865 420 042
SAT	02	NOTTINGHAM ROCK CITY	0115 941 2544
SUN	03	SHEFFIELD BARFLY	0114 220 3618
TUE	05	GLASGOW KING TUTS	0870 169 0100
WED	06	ABERDEEN LAVA	01224 648 000
THU	07	MANCHESTER UNIVERSITY	0161 832 1111
SAT	09	LIVERPOOL UNIVERSITY	0151 256 5555
SUN	10	PORTSMOUTH WEDGEWOOD ROOMS	023 9286 3911
MON	11	LEICESTER CHARLOTTE	0116 255 3956
TUE	12	CAMBRIDGE BOAT RACE	01223 508 533
THU	14	BIRMINGHAM ACADEMY 2	0870 771 2000
FRI	15	LONDON MARQUEE	020 7734 8932 / 020 7344 4040

24HR CC HOTLINE 0871 2200 260 OR BUY ONLINE AT WWW.GIGSANDTOURS.COM
WWW.KINGADORA.COM

SJM Concerts present

beth orton

plus special guest

Monday 31st March 2003
LONDON ROYAL ALBERT HALL
020 7589 8212, 020 7403 3331, 020 7734 8932
24hr cc hotline: 0871 2200 260
or buy online: www.gigsandtours.com
www.bethorton.mu

SJM Concerts present

THE BURN

+ SPECIAL GUESTS: THE HOKUM CLONES & DJ'S EIDASHINE

Wednesday 27th Nov
LIVE AT THE ELECTROWERKZ
7 TORRENS STREET, ISLINGTON, EC1
Tickets £7.50adv. (subject to booking fee).
24hr cc hotline: 0871 2200260. online www.gigsandtours.com
www.the-burn.co.uk

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

KUNG-FU RECORDS
& STRAIGHT PRESENTS

THE VANDALS

TSUNAMI BOMB + AK AUDIO KARATE

NOVEMBER
Fri 22 SHEFFIELD LEADMILL
Sat 23 LIVERPOOL UNIVERSITY
Mon 25 NOTTINGHAM ROCK CITY
Tue 26 LEEDS COCKPIT
Wed 27 BIRMINGHAM ACADEMY 2
Thu 28 NORWICH WATERFRONT
Fri 29 MANCHESTER MDH
Sat 30 LONDON ASTORIA
DECEMBER
Mon 2 PORTSMOUTH PYRAMID
Tue 3 NEWPORT TJ'S
Wed 4 NEWCASTLE UNIVERSITY
Thu 5 GLASGOW GARAGE

ALL TICKETS £18 IN ADVANCE. LONDON £11
By arrangement with Primary Talent

DECEMBER 2002

Fri,	6	SHEFFIELD Leadmill	0845 300 4050
		KERRANG K-FEST Presents	
Sat	7	LONDON Mean Fiddler	0207 344 0044
Sun	8	NORWICH Waterfront	01603 508050
Mon	9	NOTTINGHAM Rock City	0115 941 2544
Tues	10	LIVERPOOL University	0151 256 5555 / 0161 832 1111
Wed	11	NEWCASTLE University	0191 261 2606
Thurs	12	EDINBURGH Liquid Rooms	0141 287 5511

CREDIT CARDS TEL: 0870 400 0688 (24hrs) Buy on line at www.ticketmaster.co.uk
New single 'Dead In Hollywood' Out 4th November 2002
Album 'Beyond The Valley Of The Murderdolls' Out Now

PLUM PROMOTIONS
COMING UP AT THE WATER RATS THEATRE
www.plumpromotions.co.uk

Wed 30th £5/£4 THE HIGH DRIVERS + CATCHESIZE + ORNAKAY
Thu 31st £7/£6 GOTHIC HORROR HALLOWEEN SPECIAL THE LAST RITES THE GHOST OF LEMORA + EXCESSION
Fri 01st £5/£4 INTERNATIONAL JETSET + ALCHEMICALS + FLAWED
Sat 02nd £5/£4 UNCLE BOB'S WEDDING RECEPTION featuring THE READERS WIVES
Mon 04th £5/£4 THE STANDARDS + J.DESMOND + THE FACULTY
Tue 05th £5/£4 THE COGNITION + MUMRAH + VEGA 4
Wed 06th £5/£4 BIKINI ATOLL + POCKET VENUS + LIFE ON SKY

328 GRAYS INN ROAD (020) 7436 7211 WC1
Conc. Price with Ad / Flyer

www.bullandgate.co.uk
BULL AND GATE
389 Kentish Town Rd NW5 2TJ
Doors 8pm Adm: £4-50/£4
Kentish Town Tube Thursday 020 7485 2052

WED 30 CLAN ZU+THE MaCLEODS + CHRIS KAHL & B-SIDES+OPAL
THU 31 THE INNOCENT OJ's + DOPOMINE THEORY+FIN
FRI 1 THE OCCUPIERS + ONE FINGA NINJA + SOLEN+COOTY SHOT
SAT 2 FROWSER + SONE+ABINTRA + MELALEUCA
SUN 3 SALUKI + AUDIO JUSTICE+LIG
MON 4 THE FAR CRIES + HAZE+LEON
TUE 5 FARRIER+WHITE LIE + SLIDE+THE EYGPTIANS

marquee
16 PERKFIELD ST ISLINGTON N1 ANGEL (1 MINUTE)

OCTOBER
TUE 29 LOS DE ABAJO
WED 30 IMPERIAL LEISURE + MAXIMUM ROACH + SCOTT MILLS SMILE
THU 31 THE GREAT DECEIVER + CHARGER + TOTAL ROCK DJ'S
NOVEMBER
FRI 01 PAUL WELLER
THU 07 THE BEES + SCRATCH
FRI 08 JESUS JONES + SUPPORT
SAT 09 MESH + IN THE NURSERY + D.I.S.T.
WED 12 SNEAKER PIMPS + SUPPORT
COMING UP KING ADORA - TRULOK GUNTU - SIGN OF 4 - MUNKYSTER - MICHELLE SHOCKED - FISHBONE - DANNY & THE 880'WOPS - RON SEXSMITH - QUBIC TENTACLES
CLUB NITES FRI GIGANTIC SAT HOUSE OF FUN
all the latest info: www.themarquee.com
24HR BOX OFFICE 0870 120 2221

ICA
Institute of Contemporary Arts, The Mall, London SW1
Tickets & Info: 020 7930 3647
Nearest tube: Charing Cross/Piccadilly Circus
www.ica.org.uk

01 LektroLAB present
The Droyds/Siobhan Fahey/DAT Politics+DJs
Saturday 9 November 8pm £10/£9 concs./£8 ICA Members
Text lektro to 80101 for the chance to win tickets & CDs

02 Mouse on Mars / Magnetophone
Sunday 10 November 8pm £12/£11/£10 ICA Members
A laptops live special to celebrate the release of Lukas Ruiz's 'Slip Hop' collection, compiled by David Byrne.
Text mars to 80101 for the chance to win tickets & CDs

03 Def Jux present
el-p/mr lif/dj phaxts one
Monday 11 November 8pm £12/£11 concs./£10 ICA members
Text def to 80101 for the chance to win tickets & CDs

Need to sell your equipment? It's Free in the NME!
Simply complete and send us the coupon or email your details to:
equipment_ads@ipcmedia.com

mean fiddler presents

JAZZ CAFE PRESENTS

JTQ

+ DJs MR.GONE (TRUMETHOD) & TONY M. (VIBEZONE, COPENHAGEN)

Saturday 9 November **SUBTERANIA**

£10 adv / £12 door 12 Acklam Road, Ladbroke Grove, London W10 Doors open 9pm-2am
24hr credit card hotline 020 7344 0044 or book online @ www.subterania.co.uk
(Tickets subject to booking fee)

New album 'Room At The Top' out now on Sanctuary

WHO'S THE DADDY NOW? PERFORMING THE SONGS OF

CARTER

THE UNSTOPPABLE SEX MACHINE

WHO'S THE DADDY NOW?

INCLUDING

JIM BOB'S FRUITBAT'S

JIM'S SUPER STEREOWORLD * ABDOUJAPAROV

PLUS INTERNATIONAL CHAMPIONS **THE INVISIBLES**

FRIDAY 15 NOV MEAN FIDDLER

165 CHARING CROSS RD, LONDON WC2. • Tickets £9adv from C/C 020 7344 0044 (24hrs)
or book online @ www.meanfiddler.com plus usual agents (subject to booking fee)

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the garage

20/22 HIGHBURY CORNER LONDON N5

THU 31ST OCT £6ADV
CLEARCHANNEL PRESENT
The Darkness + SWEATMASTER

SAT 2ND NOV £8ADV
KLUBTASTIC PRESENTS
DEMENTED ARE GO
+COFFIN NAILS +PIT BULL FARM

SUN 3 NOV £10adv £8conc
SCUMFEST 2002
SLEVERS / SHARKEN / PHANGER / SIZE / ZERO ZIPHER
HELIOPHASE / RED KETTLE / FIDGE / BREAK THE SKY

MON 4TH NOV £7ADV
4★MARY
+AUDIOGENE +TREE HEART STONE

THU 7TH NOV £6.50ADV
dukes of nothing
+SISSORFIGHT +THE SEX MANIACS

SAT 9TH NOV £7ADV
METROPOLIS PRESENTS
LIGHTYEAR
+BIG D AND THE KIDS TABLE

FRI 15TH NOV £6.50ADV
COMPLETE STONE ROSES

SAT 16TH NOV £8ADV
METROPOLIS PRESENTS
FLOGGING MOLLY

SUN 17TH NOV £7.50ADV
NEW BOMB TURKS
+X-RAYS

WED 20TH NOV £10ADV
+HAPPYLIFE
+THE BOOKOO MOVEMENT

THU 21ST NOV £7.50ADV
DRIVE BY TRUCKERS

FRI 22ND NOV £8ADV
Good Charlotte
+GUESTS

SUN 24TH NOV £9ADV
METROPOLIS PRESENTS
snapcase

SUN 1ST DEC £10ADV
TYLA +GUESTS

MON 2ND DEC £10ADV
PRONG
+CHRIS CONNELLY +BLEED 7

TUE 3RD DEC £8ADV
THE TOASTERS
+SONIC BOOM SIX

ON SALE NOW: THE PLEASE / THE JAMM / ELVISS / REUBEN / CAROLINE ALEXANDER
KATASTROPHY WIFE / PRETTY GIRLS MAKE GRAVES (11TH DEC) / THE FAINT / THIS GIRL
DARK TRANQUILITY / HEART ATTACK TOUR / BANE / NEUROTIC FISH

EVERY FRIDAY 11PM - 3AM
Dirtbox
£6 ADMISSION / £4 WITH FLYER

EVERY SATURDAY 11PM - 3AM
Insomnia
£6 ADMISSION / £4 WITH FLYER

C/C 020 7344 0044 (24hrs) or book online at www.meanfiddler.com
Also from Stargreen 020 7734 8932, www.ticketmaster.co.uk and in person from Ticketmaster in selected Virgin, Tower Records and Waitrose stores plus usual agents (subject to booking fee)
No booking fee when paying in cash from Astoria box office, Camden Ticketshop and all Mean Fiddler box offices. Info Line 020 8963 0940. Join The Garage mailing list: garagelistings@yahoo.co.uk

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MEAN FIDDLER BY ARRANGEMENT WITH THE AGENCY PRESENT

DE LA SOUL

PLUS GUESTS

XFM

Sunday 17th November
LONDON ASTORIA

157 CHARING CROSS ROAD, WC2. DOORS 7PM

Tickets £16.50 adv from C/C: 020 7344 0044 (24hrs)
or book online @ www.meanfiddler.com & www.ticketmaster.co.uk
Also from Stargreen 020 7734 8932 plus usual agents (subject to booking fee). No booking fee when paying in cash from Astoria box office, Camden Ticketshop and all Mean Fiddler box offices. Info line: 020 8963 0940.

MEAN FIDDLER PRESENTS

anathema

friday 29th november

mean fiddler

165 Charing Cross Road, London WC2. Doors 7pm.
Tickets £11 adv from C/C: 020 7344 0044 (24hrs)
or book online @ www.meanfiddler.com plus usual agents (subject to booking fee).
No booking fee when paying in cash from Astoria box office. Info line: 020 8963 0940.

MEAN FIDDLER, SJM, CPL AND PVC PRESENT

BØYSETSFIRE

+DEATH BY STEREO

NOVEMBER

11	LONDON	MEAN FIDDLER	020 7344 0044
12	NEWPORT	TJS	01633 216 608
13	GLASGOW	CATHOUSE	0870 220 1116
14	LEEDS	COCKPIT	0113 243 6743
15	MANCHESTER	HOP & GRAPE	0161 832 1111
17	PORTSMOUTH	WEDGEWOOD ROOMS	023 9286 3911
18	BRIGHTON	CONCORDE 2	01273 772 770

www.meanfiddler.com / www.gigsandtours.com
www.cplweb.com / www.wayahead.com / www.ticketweb.co.uk

MEAN FIDDLER PRESENTS

THE WALKMEN

PLUS CEASAR ROMARO & NOVE 19

TUESDAY 19TH NOVEMBER
93 FEET EAST

150 BRICK LANE, LONDON E1. DOORS 8PM

TICKETS £7 ADV FROM C/C: 020 7344 0044 (24HRS)
OR BOOK ONLINE @ WWW.MEANFIDDLER.COM & WWW.TICKETMASTER.CO.UK
ALSO FROM STARGREEN 020 7734 8932 PLUS USUAL AGENTS
(SUBJECT TO BOOKING FEE). NO BOOKING FEE WHEN PAYING
IN CASH FROM ASTORIA BOX OFFICE, CAMDEN TICKETSHOP
AND ALL MEAN FIDDLER BOX OFFICES. INFO LINE: 020 8963 0940.

Mean Fiddler Presents

fugazi

+ BUFF MEDWAYS
& WINNEBAGO DEAL
(MONDAY)

SATURDAY 3 NOVEMBER SOLD OUT
SUNDAY 4 NOVEMBER SOLD OUT
EXTRA DATE DUE TO OVERWHELMING DEMAND

MONDAY 4 NOVEMBER (DOORS 7PM)
LONDON FORUM

9-17 Highgate Road, Kentish Town, NW5

Tickets £8 (14yrs & over welcome) C/C: 020 7344 0044 (24hrs)
or book online at www.meanfiddler.com & Stargreen 020 7734 8932
plus usual agents (subject to booking fee).
NO BOOKING FEE WHEN PAYING IN CASH FROM ASTORIA BOX OFFICE, CAMDEN TICKETSHOP AND ALL MEAN FIDDLER BOX OFFICES.

Mean Fiddler, SJM, Clear Channel, Regular and Rock City Present

THE FLAMING LIPS

Plus Special Guests

January 2003		
Wednesday 15	GLASGOW Barrowlands	0141 339 8383
Thursday 16	MANCHESTER Academy	0161 832 1111
Friday 17	BIRMINGHAM Academy	0870 771 2000
Saturday 18	BRISTOL Academy	0870 771 2000
Monday 20	NOTTINGHAM Rock City	0115 941 2544
Tuesday 21 SOLD OUT	LONDON Forum	020 7344 0044
EXTRA DATE		
Wednesday 22	LONDON Forum	020 7344 0044

Tickets £15adv except London £16adv. www.meanfiddler.com
www.gigsandtours.com / www.ticketmaster.co.uk (subject to booking fee)

Current Album Yoshimi Battles The Pink Robots available in stores now

---

Mean Fiddler by arrangement with The Agency present

CARDIACS

plus guests OCEANSIZE

Friday 15 November
London Astoria

157 CHARING CROSS RD, WC2. DOORS 7PM

Tickets £12adv from C/C: 020 7344 0044 (24hrs)
or book online @ www.meanfiddler.com
plus usual agents (subject to booking fee). Info line: 020 8963 0940.

MEAN FIDDLER AND CPL PRESENT

Good Charlotte

PLUS GUESTS

NOVEMBER

FRIDAY 22	LONDON	THE GARAGE	020 7344 0044
SATURDAY 23	GLASGOW	G2	0870 220 1116
SUNDAY 24	LIVERPOOL	UNIVERSITY	0151 256 5555

Tickets £7 regional £8 in London (subject to booking fee) www.meanfiddler.com www.goodcharlotte.com

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Grand Drive

Special Guests
the vessels

NOVEMBER

11	SHEFFIELD Barfly	0870 907 0999
12	GLASGOW King Tuts	0141 221 5279
13	LEICESTER Charlotte	0116 255 4854
14	BRISTOL Fleece & Ferkin	0117 945 0996
16	MANCHESTER Night & Day	0161 832 1111
18	NORWICH Arts Centre	01603 660 352
19	BIRMINGHAM Glee Club	0870 241 3093
20	LONDON Dingwalls	020 7344 0044

NEW ALBUM SEE THE MORNING IN OUT OCTOBER 14TH

TRU THOUGHTS NIGHT

FEATURING

QUANTIC (LIVE)

Natural Self & NOSTALGIA 77
(1 DECK SCRATCH SET)

JON KENNEDY (LIVE), DJ ROB LUIS, DJ WILL QUANTIC, LIMP TWINS

SUBTERANIA FRIDAY 15TH NOVEMBER

£8 ADV / £10 DOOR 12 ACKLAM ROAD, LADBROKE GROVE, LONDON W10. DOORS OPEN 9PM-2AM
24hr credit card hotline 020 7344 0044 or book online @ www.subterania.co.uk (tickets subject to booking fee)

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www.meanfiddler.com

TO ADVERTISE TEL: 020 7261 2873 FAX: 020 7261 5353 ROOM 235, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS
FOR TICKETS CALL THE 24-HOUR NME TICKETLINE ON 0870 1 663 663. CALLS CHARGED AT NATIONAL STANDARD RATE

my morning jacket

november 4th brighton free butt
november 5th london metro
november 10th glasgow nice and sleazy
november 11th london barfly nme on night

sweatbees ep released november 25th

"my morning jacket is the band to fall in love with in 2002" - nme

www.mymorningjacket.com
www.wichita-recordings.com

Definitive Jux Presents by arrangement with Primary Talents

THE REVENGE OF THE ROBOTS FEATURING EL-P, MR LIF & Rjd2

NOVEMBER

05 The Tuesday Club @ Sheffield Uni 0114 228 777
07 Leeds Drum Major @ The Wardrobe 07939 087 294
08 Norfolk Dedbeat Festival - 07805 33 11 99
09 Manchester Night and Day 0161 832 1111
10 Edinburgh Le Belle Angele 0870 220 1116
11 London* ICA* (El-P, Mr Lif only with DJ Fakts One) 0207 930 3647
13 Brighton Concorde 2 01273 772770
14 Bristol The Blue Mountain 0117 929 9008
16 Dublin POD 00353 1 6717 340
22 London Fabric Live 0207 344 4444

www.definitivejux.net

Foundation present by arrangement with Helter Skelter

the delgados

+special guests

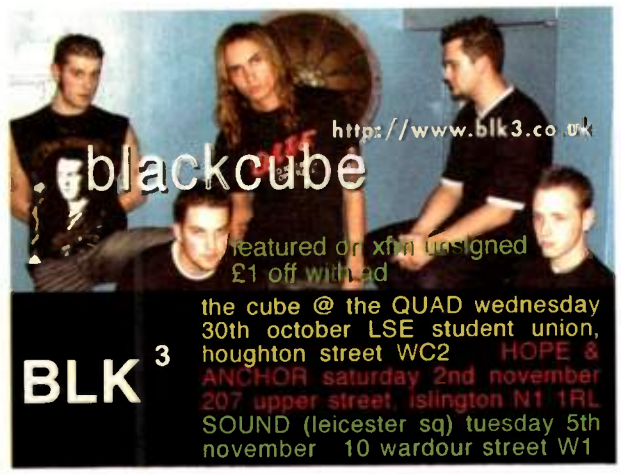
Tuesday 12th November

I.C.A.

The Mall, London, SW1. Info on 0207-930-3647.
Tickets are £12.00 in advance available from Stargreen 0207-734-8932 www.stargreen.com, Wayahead 0115-912-9000 www.wayahead.com Rough Trade Covent Garden 0207-240-0105 or Rhythm NW1

ALSO LIVE AT LEICESTER ARTS CENTRE ON 11 NOVEMBER

The New album 'Hate' out now on Mantra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BLK 3

THE SOLARFLARES

(ex-Prisoners/JTQ/Headcoats)
+ Long Tall Shorty, Pleasure Beach and Phaze
DJ's: Andy Lewis (Blow-Up) & Dean Rudland

NOVEMBER 6th 2002
UPSTAIRS AT THE GARAGE

20/22 HIGHBURY CORNER LONDON N5
Doors: 8pm - 2pm Tickets: £6 on the door
www.acerecords.co.uk

NEW ALBUM
LOOK WHAT I MADE OUT OF MY HEAD

BIG BEAT CDWIKD 220

TICKETS AVAILABLE

ELECTRIC SOFT PARADE
8th November
RICHARD ASHCROFT
15-16th November
MORCHEEBA
22-23rd November
FAST SHOW
28th November
A + GOLDFINGER
29th November
DISTURBED
1st December
THE DOVES
2nd December
NICKELBACK
2nd December
TEENAGE FANCLUB
3rd December
STEREO MCs
5th December
MANIC ST PREACHERS
8th December
GOMEZ
8-9th December
GLASSJAW
9th December
IDLEWILD
9th December
BADLY DRAWN BOY
10th December
CRANBERRIES
10th December
BLONDIE + INXS
17th & 18th December
ROYKSOPP
21st December
THE MUSIC
10th January
COUNTING CROWS
26th January
JOHN SQUIRE
6th February
FEEDER
7th March

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WWW.STARGREEN.COM

barfly

LONDON — barfly — info@barflyclub.com — 49 Chalk Farm Road, Camden London NW1 — Info 24hrs (020 7691 4246)

Wed 30th Oct - **Kid Galahad + Terra Diablo + Matthew** (£6 adv)
Thu 31st Oct - **The Kennedy Soundtrack + D:Fl + Mad Pitch** (£6 adv)
Fri 1st Nov - **Dem Brooklyn Bums + The Ludes + Howards Alias** (£6 adv)
Mon 4th Nov - **Fallen To + Thoria + Midasuno** (£5 adv)
Tue 5th Nov - **Rocket Science + TBC + Logh** (£5 adv)
Wed 6th Nov - **Merz + Indigo Jones + McAdam** (£6.50 adv)

@ The Metro — barfly — info@barflyclub.com — The Metro, 19-23 Oxford Street, W1 (Nearest tube: Tot ct Rd)

Mon 4th Nov - **Lomax + Pablo + special guests** (£5 adv)

LIVERPOOL — barfly — liverpool.info@barflyclub.com — @ The Masque, 90 Seel Street, Liverpool L1 4BH — 0151 707 6171

Thu 31st Oct - **Fi-Lo Radio vs. Lovecraft** (£3 door)

CARDIFF — barfly — cardiff.info@barflyclub.com — Kingsway, Cardiff, CF10 3FD — Tel: 02920 396 589

Wed 6th Nov - **The Boggs + Blue From A Gun + Tetsuo** (£4 adv)

SHEFFIELD — barfly — sheffield.info@barflyclub.com — Barfly @ Zero, 14-16 Matilda Street, Sheffield S1 4QD — Tel: 0114 278 7804

Wed 30th Oct - **Nada Surf** (£5 adv)
Sun 3rd Nov - **King Adora** (£7 adv)
Mon 4th Nov - **Roadwork's Tour feat: Lincoln** (£7 adv)

Want the listings weekly? Just send a blank email to: listings@barflyclub.com
If you have any questions, you can send an email to: info@barflyclub.com

Advance tickets online at www.barflyclub.com or Ticketline 0870 907 0999

this girl
tribute to nothing
TTN
plus very special guests
the Lothian roadtrip 2002
November
Tue 12 NEWCASTLE The Global 0191 239 3926 / 0191 261 2606 (CC)
Wed 13 SHEFFIELD Barfly 0870 907 0999
Thu 14 YORK Fibbers 01904 651250 / Wayahead 0871 220 0260
Fri 15 LINCOLN Bivouac @The Duke of Wellington 01522 539883
Sun 17 LIVERPOOL Barfly 0870 907 0999
Tue 19 CAMBRIDGE Boatrace 01223 508533
Wed 20 DERBY Victoria Inn 01332 740091
Thu 21 LEICESTER Sumo 02476 593247
Fri 22 WOLVES Little Civic 01902 552122
Sat 23 SOUTHAMPTON Joiners 0238 022 5612
Sun 24 READING Fez www.wegottickets.com / 0118 958 6839
Mon 25 NORTHAMPTON Soundhaus 01604 250898
Tue 26 KINGSTON Peel 0208 546 3516

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PARIS 15 DEC - SMALL CLUB SHOW

RYAN ADAMS
PARIS 8 DEC - SMALL CLUB SHOW

CHILI PEPPERS
PARIS 12 FEB

THE MUSIC
PARIS 18TH DECEMBER

blow up presents live

THE METRO CLUB

19-23 OXFORD ST, LONDON W1 (OPP. VIRGIN MEGASTORE)

LICENSE TO DESTROY — THE ROULETTES, THE LUDES, OK I DOG — Thur 31 Oct — Adm £5
Q AND NOT U — MARTINI HENRY RIFLES, THIS AIN'T VEGAS — Fri 1 Nov — Adm £7
GLUECIFER — THE BLACK MADONNAS — Sat 2 Nov — Adm £7
TEMPTATION RECORDS LAUNCH PARTY — MEDIUM 21, THE RAIN BAND — Thurs 7 Nov — Adm £5
FANTASTIC SUPER FOOFS — JUNKYARD ANGELS — Fri 8 Nov — Adm £5
SOLEDAD BROTHERS — + SPECIAL GUESTS — Mon 11 Nov — Adm £6
THE BLOW UP CLUB — 11PM - 4AM EVERY SATURDAY AT THE METRO CLUB

ADVANCE TICKETS FROM STARGREEN 020 7734 8932
Metro is available for hire - email metro@blowup.co.uk

ANYTICKET.CO.UK

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SHAKIRA FOO FIGHTERS
LUTHER VANDROSS
MADNESS ZZ TOP
CHRIS REA PRIMAL SCREAM
BADLY DRAWN BOY
BEVERLY KNIGHT
MOBY
MANIC ST PREACHERS
TORI AMOS DAVID GRAY
FLAMING LIPS COLDPLAY
RICHARD ASHCROFT
RED HOT CHILLI PEPPERS
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GIG GUIDE

From Wednesday October 30 to Tuesday November 5

Edited by Zane

Britain's best and biggest gig list. Send your dates to *NME* Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to *gigs@ipcmedia.com*. To ensure publication, your dates should reach us at least 14 days before our cover date. Please send a telephone number for all venues with your listings

VISIT *NME*'S GIG SEARCH AT www.nmetickets.com

WEDNESDAY 30

BELFAST Hatebreed Limelight 028 9032 5942
Beth Orton Mandela Hall 028 9032 4803
BIRMINGHAM Damn Dirty Apes Old Railway 0121 333 6434
Forster Hammond Trio Fiddle & Bone 0121 200 2223
Mild Mannered Janitors Hibernian 0121 471 1910
Morrissey Academy 0121 262 3000
BRISTOL British Sea Power Louisiana 0117 926 5978
Soma/The Photodelics Fleece & Firkin 0117 945 0996
CAMBRIDGE Wolf Colonel/Stanton Boat Race 01223 508533
CARDIFF Brendan Benson/Medium 21 Barfly 029 2066 7658
Alicia Keys International Arena 029 2022 4488
DUBLIN Luna Spirit 00 3531 877 9999
DUDLEY Kreator/Destruction/Deranged/Riffmaster General JB's 01384 253597
DUNDEE Simon Fowler Fat Sam's 01382 228181
EDINBURGH Puressence La Belle Angele 0131 225 7536
FROME Kaiuia Cheese & Grain 01373 455420
GLASGOW Midtown Cathouse 0141 248 6606
Suede/Gemma Hayes Barrowlands 0141 552 4601
Throat/Pornorphans/Bardot/Flict King Tut's Wah Wah Hut 0141 221 5279
LEEDS Ninety-Nine Royal Park 0113 275 7494
LEICESTER Four Star Mary Charlotte 0116 255 3956
Oceansize/Pablo Sumo 07855 473561
LIVERPOOL Fi-Lo Radio/Lovecraft Barfly @ Masque 0151 707 6171
Miss Black America University 0151 256 5555
LONDON The Bees Hammersmith Lyric Theatre W6 020 8741 2311
Blackcube Holborn London School Of Economics WC2 020 7955 7136
Joe Bouchard/Crown Of Thorns Camden Underworld NW1 020 7482 1932
Cian Ze Kentish Town Bull & Gate NW5 020 7485 5358
Dylan Rabbit/Archie Bronson Outfit/Lazy Birds Tottenham Court Road Metro Club W1 020 7437 0964
Fun Lovin' Criminals/Tetra Splendour Kentish Town Forum NW5 020 7344 0044
Jackie O/Volcano The Bear/Nozagt Aldgate East 93 Feet East E1 020 7247 6095
Kid Galahad/Terra Diablo/Matthew Camden Barfly @ The Monarch NW1 0870 907 0999
Lifehouse Camden Dingwalls NW1 020 7267 1577
Virginia McNaughton Piccadilly Circus Tatty Bogle W1 020 7734 4475
Mundy Charing Cross Road Borderline WC2 020 7734 2095
Performance/Model Twin/Slipstream Camden Dublin Castle NW1 020 7485 1773
Robert Plant And Strange Sensation Hammersmith Apollo W6 0870 606 3400
Span/Millionaire/Siamese Oxford Street 100 Club W1 020 7636 0933
Supergrass/Ed Harcourt/Rocket Science Shepherds Bush Empire W12 0870 771 2000
Sweatmaster/Sludgefeast Notting Hill Arts Club W11 020 7460 4459
Tele:Funken/Mike In Mono/Floach/Modified Toy Orchestra Aldgate East Arts Café E1 020 7247 5681
Paul Weller/Little Barrie Wembley Arena 0870 739 0739
Leslie West & Mountain Charing Cross Road Mean Fiddler WC2 020 7434 0403
MANCHESTER Fugazi/Electrelane/Gertrude University, MDH 0161 275 2930
Mint Royale/My Computer/Roger University, Hop And Grape 0161 275 2930
Procreate/Green Street/Ruined Ashton Under Lyne, Witchwood 0161 344 0321
SikTh/Johnny Truant Roadhouse 0161 228 1789
NEWCASTLE Queen Adreena/X>Y University 0191 261 2606
NEWCASTLE UNDER LYME Foxy/Funeral For A Friend Rigger 01782 616602
NORTHAMPTON Mohair Soundhaus 01604 250898
NORWICH 4Ft Fingers/Whitmore/Gash/Mixtwitch Waterfront 01603 632717
NOTTINGHAM The Says/Echoboy/P Brothers Boat Club 0115 981 1251
The Vines/The Libertines/Hoggboy (*NME* Term Warfare Tour) Rock City 0115 941 2544
PORTSMOUTH Scarlet Soho Wedgewood Rooms 023 9286 3911
READING The Kennedy Soundtrack/D:Fl Fez Club 0118 958 6839
SHEFFIELD The Electric Soft Parade/Athlete/Psychid/Big Sur Leadmill 0114 221 2828
Nada Surf/Arnold Barfly 0114 278 7804
SOUTHAMPTON Hundred Reasons/Inlite/Kinesis Guildhall 023 8063 2601
ST ALBANS Airhammer/My Pet Junkie/Celvex Horn 01727 853143
WOLVERHAMPTON Lightyear/Captain Everything Little Civic 01902 552121
WOLVERHAMPTON Raging Speedhorn/Ill Nino/Violent Delight Wulfrun Hall 01902 552121

THURSDAY 31

ABERDEEN Suede/Gemma Hayes Music Hall 01224 641122
BATH Seeding/KaitO/Econoline/Zeppo Moles 01225 404445
BIRMINGHAM Dom Brooklyn Bums Scruffy Murphy's 0121 333 3201
Fun Lovin' Criminals/Tetra Splendour Academy 0121 262 3000
BOURNEMOUTH Vext Mister Smith's 01202 291617
BRADFORD Morrissey St George's Hall 01274 752000
BRIGHTON Nozagt Freebutt 01273 603974
Number One Son King & Queen 01273 607207
Strung Out/The Start Concorde 2 01273 207241
BRISTOL Kreator/Destruction/Deranged/Riffmaster General Station 0870 444 4400
BURNLEY Queen Adreena/X>Y Mechanics 01282 664400
CARDIFF The Martini Henry Rifles/Midasuno/Jarcrew Clwb Ifor Bach 029 2023 2199
Nada Surf/Arnold Barfly 029 2066 7658
COLCHESTER Foxy/Funeral For A Friend Arts Centre 01206 500900
CORK JJ72/Molaton Savoy 00 35321 425 3000
DUBLIN Lloyd Cole/Colin Devlin Vicar Street 00 3531 609 7788
Hatebreed Whelans 00 3531 478 0766
DUMFRIES Simon Fowler Venue 01387 267894
EXETER Raging Speedhorn/Ill Nino/Vacant Stare University, Lemon Grove 01392 263519
GLASGOW Lapsus Linguae/Closer/The Day I Snapped King Tut's Wah Wah Hut 0141 221 5279
Starfighter/Boomhauer/The Silver Pill Cathouse 0141 248 6606
Toploader/Alex Lloyd/The Crescent Barrowlands 0141 552 4601
HARLOW The Chaos Engine/Dust Square 01279 305000
LEEDS Dawn Parade Joseph's Well 0113 203 1861
Fugazi/Unit Ama Metropolitan University 0113 283 2600
Lincoln/Tom Baxter/Louis Eliot Irish Centre 0113 248 0887
LONDON Airhammer Highbury Corner Upstairs At The Garage N5 020 7607 1818
Baxendale/Zombina & The Skeletones Aldgate East 93 Feet East E1 020 7247 6095
Charger/The Great Deceiver Islington Marquee N1 020 7494 1449
The Darkness/Sweatmaster/Sludgefeast/Pablo Highbury Corner Garage N5 020 7607 1818
Jefferson Starship Charing Cross Road Mean Fiddler WC2 020 7434 0403
The Kennedy Soundtrack/D:Fl/Mad Pitch Camden Barfly @ The Monarch NW1 0870 907 0999
Lacuna Coil/Sentenced Charing Cross Road Astoria WC2 020 7434 0403
Last Rites/Ghost Of Lemora King's Cross Water Rats WC1 020 7436 7211
License To Destroy/Rocketts Tottenham Court Road Metro Club W1 020 7437 0964
Nina Nastasia/Threnody Ensemble Trafalgar Square ICA SW1 020 7930 3647
Polly Paulusma/Tears In X-Ray Eyes Farringdon Betsey Trotwood EC1 020 7253 4285
MANCHESTER Midtown University, Hop And Grape 0161 275 2930
Violent Delight Roadhouse 0161 228 1789
ZZ Top Apollo 0161 242 2560
NEWCASTLE Pornorphans/Throat/Bardot/Flict University 0191 261 2606
NORTHAMPTON Oceansize Soundhaus 01604 250898
NORWICH King Adora Arts Centre 01603 660352
NOTTINGHAM Six By Seven/Miss Black America/Bearcult Boat Club 0115 981 1251
The Streets/Blackalicious/Blak Twang Rock City 0115 941 2544
PETERBOROUGH 4Ft Fingers/Whitmore/Gash/Mixtwitch Park 01733 310383
PLYMOUTH Alicia Keys Pavilions 01752 229922
SALISBURY Lightyear/Captain Everything Arts Centre 01722 321744
SHEFFIELD British Sea Power/Tenderfoot/Great Scott Barfly 0114 278 7804
SOUTHAMPTON Queens Of The Stone Age/Millionaire Guildhall 023 8063 2601
WARWICK Elvise University 024 7669 0916
WOLVERHAMPTON The Electric Soft Parade/Athlete/Psychid (*NME* Coca-Cola Show) Wulfrun Hall 01902 552121

FRIDAY 1

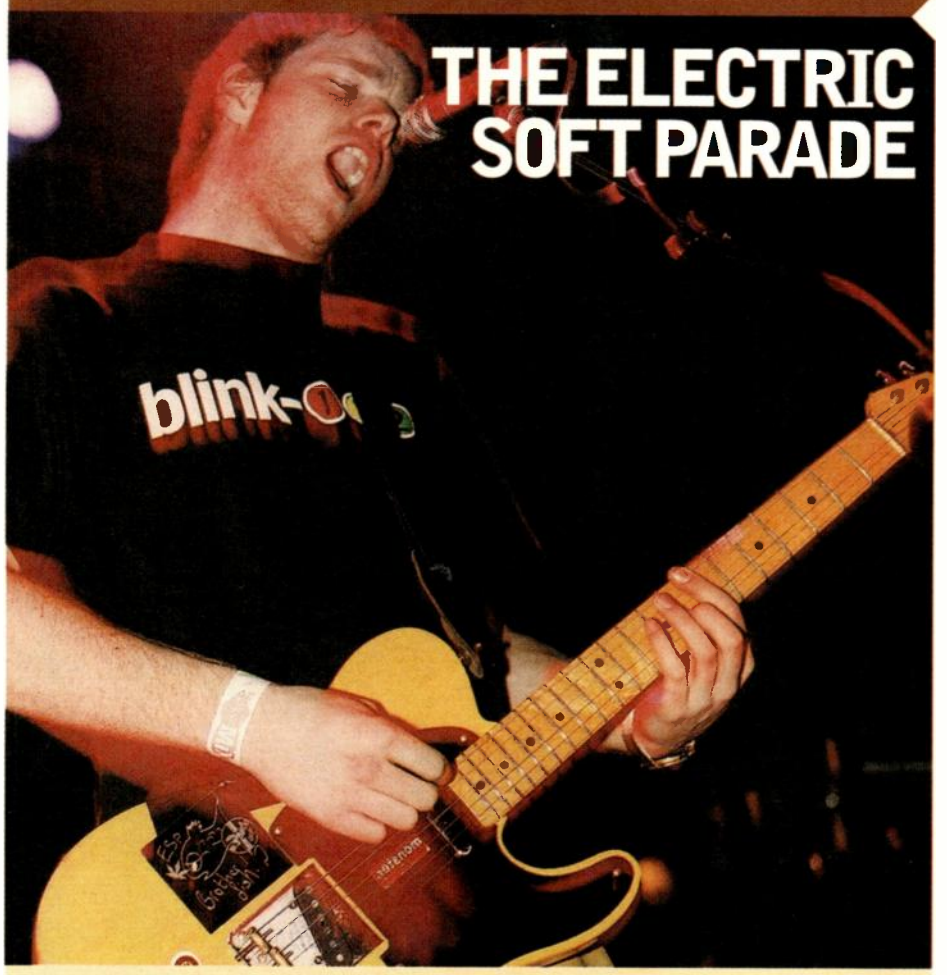
ABINGDON Foxy/Funeral For A Friend Net 01235 524316
BIRMINGHAM Midtown Academy 2 0121 262 3000
BRADFORD Kreator/Destruction/Riffmaster General Rio 01274 735549
BRIGHTON Jackie O Cinematheque 01273 384300
Mr Scruff Concorde 2 01273 207241
Not Bit Of Wood Freebutt 01273 603974
Wolf Colonel/Stanton Palmer's Bar 01273 325955
BRISTOL Alabama 3 Anson Rooms 0117 954 5810
Blackalicious Blue Mountain 0117 942 0341
Fugazi/Kids Near Water Academy 0870 771 2000
Oceansize/Pablo Louisiana 0117 926 5978
CAMBRIDGE The Vines/Nada Surf/The Bandits (*NME* Term Warfare Tour) Corn Exchange 01223 357851
CARDIFF Violent Delight Barfly 029 2066 7658
CARLISLE Toploader Sands Centre 01228 525222
DONCASTER Tom Hingley And The Lovers Leopard 01302 363054
DUBLIN JJ72/Molaton Olympia 00 3531 677 7744
GLASGOW Eva/Qualia/Ephemera Nice'n'Sleazy 0141 333 9637
Simon Fowler Renfrew Ferry 0141 429 1010
Hundred Reasons/Sparta/Kinesis Barrowlands 0141 552 4601
Julia 13/Roddy Hart/Laeto/Stapleton Barfly 0870 907 0999
La Chunky/Snodgrass/X Tigers/Michael Rattray King Tut's Wah Wah Hut 0141 221 5279
Princess Superstar/Dot Allison/Junior School Of Art 0141 353 4530
Strung Out/The Start Garage 0141 332 1120
HANLEY Four Star Mary Sugarmill 01782 214991
HARLOW The Kennedy Soundtrack/D:Fl Square 01279 305000
HULL 4Ft Fingers/Gash/Mixtwitch/Whitmore/Error 86 Wellington 01482 221676
LEEDS 209/Stateless/Yellow Stripe Nine Cockpit 0113 244 3446
LEICESTER Lincoln/Louis Eliot/Tom Baxter Sumo 07855 473561
LIVERPOOL Shining Hours/0-Zeds/Wicker Picket 0151 708 5318
LONDON Baptiste/St Joan/Twisted Charm Aldgate East Arts Café E1 020 7247 5681
Boy Genius Brixton Windmill SW2 020 8671 0700
Jayne County Highbury Corner Garage N5 020 7607 1818
Dom Brooklyn Bums/Howard's Alias Camden Barfly @ The Monarch NW1 0870 907 0999
Detroit Grand Pubahs/Debeaser Aldgate East 93 Feet East E1 020 7247 6095
ESG Trafalgar Square ICA SW1 020 7930 3647
Gotan Project/Earl Zinger Shepherds Bush Empire W12 0870 771 2000
David Holmes/Soul Destroyers Ladbroke Grove Subterania W10 020 8960 4590
International Jet Set/Alchemicals/Flawed King's Cross Water Rats WC1 020 7436 7211
K90/New Idol Brixton Fridge SW2 020 7326 5100
Virginia McNaughton/Julie Felix Charing Cross Road Borderline WC2 020 7734 2095
Occupiers/One Finger Ninja Kentish Town Bull & Gate NW5 020 7485 5358
Q And Not U/The Martini Henry Rifles/This Ain't Vegas Tottenham Court Road Metro Club W1 020 7437 0964
Raging Speedhorn/Ill Nino/Vacant Stare Charing Cross Road Astoria WC2 020 7434 0403
Underworld/Futureshock Brixton Academy SW9 0870 771 2000
Paul Weller Islington Marquee N1 020 7494 1449
Zero Star/Lumiere Camden Dublin Castle NW1 020 7485 1773
ZZ Top Hammersmith Apollo W6 0870 606 3400
MANCHESTER The Darkness/Sweatmaster/Sludgefeast University, Hop And Grape 0161 275 2930
Fun Lovin' Criminals/Tetra Splendour Academy 0161 275 2930
Puressence/Echoboy University, MDH 0161 275 2930
Southpaw/My Deaf Audio Ashton Under Lyne, Witchwood 0161 344 0321
OXFORD King Adora/Little Nikita Downstairs At The Zodiac 01865 420042
RUGELEY Lightyear/Captain Everything Red Rose Theatre 01889 576281
SHEFFIELD Amsterdam/Feedback Barfly 0114 278 7804
Roddy Frame/Mouse Memorial Hall 0114 278 9789
SWINDON Farse/Phinius Gage Victoria 01793 535713
TRAMORE Lloyd Cole South 00 35351 393095
TUNBRIDGE WELLS Jocyfat/Seeding/Econoline Forum 01892 530411
WOLVERHAMPTON Pornorphans/Throat/Bardot/Flict Little Civic 01902 552121

SATURDAY 2

BARNSTAPLE Lender Exeter Inn 01271 321709
BEDFORD Dog Toffee/Sick On The Bus Esquires 01234 340120
BELFAST Kreator/Destruction/Deranged/Riffmaster General Rosetta Bar 028 9064 9297
BIRMINGHAM Aphid Hibernian 0121 471 1910
Glue Bliss/De De Mouton Noir Old Railway 0121 333 6434
Vender/Dissident Prophet Flapper & Firkin 0121 236 2421
BLACKBURN Morrissey King George's Hall 01254 582582
BRADFORD Foxy/Funeral For A Friend Rio 01274 735549
BRIGHTON The Baff Medways Hanover Centre 01273 694873
Head Mix Collective/Mendragora/Pico Pavilion Theatre 01273 700747
Single Point Of Light Freebutt 01273 603974
BRISTOL Pessimistry/Firefly Louisiana 0117 926 5978
CAMBRIDGE Cathode Ray Syndrome Boat Race 01223 508533
CARDIFF Tom Hingley And The Lovers/Fenton Barfly 029 2066 7658
Labrat/Drowning Clwb Ifor Bach 029 2023 2199
CORK Lloyd Cole Half Moon Theatre 00 35321 270022
COVENTRY 4Ft Fingers/Whitmore/Gash/Mixtwitch Jailhouse 024 7622 1274
Queen Adreena/X>Y Colosseum 024 7655 4473
DERBY Eclipse/Depon Eye Victoria Inn 01332 740091
DUBLIN The Jimmy Cake Whelans 00 3531 478 0766
DUNDEE Ritalin/Segabey Westport Bar 01382 200993
EXETER Q And Not U Cavern Club 01392 495370
GLASGOW Railboy/Dagrasel King Tut's Wah Wah Hut 0141 221 5279
Ninety-Nine Nice'n'Sleazy 0141 333 9637
Papa Roach/Murderdolls/Hell Is For Heroes (*NME* 5.0 Show) SECC 0141 248 3000
HIGH WYCOMBE Scarlet Soho/Neurotica White Horse 01494 527672
LEEDS Bisetta Dawn Joseph's Well 0113 203 1861
Red Lorry Yellow Lorry Cockpit 0113 244 3446
LIVERPOOL Amsterdam/The Gerys Cavern Club 0151 236 1964
Roddy Frame/Mouse Stanley Theatre 0151 709 9108
Suede/Gemma Hayes Royal Court 0151 709 4321
LONDON Abdoujaparov/Bernard/Lava Kingston Peel 020 8546 3516
Kevin Ayers/Wizards Of Twiddly Charing Cross Road Borderline WC2 020 7734 2095
Demented Are Go/Coffin Nails/Pitbull Farm Highbury Corner Garage N5 020 7607 1818
Erase Errata/Nina Walsh/Get The Wow Aldgate East Spitz E1 020 7392 9032
Firemouth/Blackcube Islington Hope'n'Anchor N1 020 7378 6095
Prowser/Sone/Abintra/Melaleuca Kentish Town Bull & Gate NW5 020 7485 5358
Fugazi/Quickspace Kentish Town Forum NW5 020 7344 0044
Glasciffer/Black Madonnas/Sweatmaster Tottenham Court Road Metro Club W1 020 7437 0964
Alicia Keys Wembley Arena 0870 739 0739
Reader's Wives King's Cross Water Rats WC1 020 7436 7211
Smiled/Pimp Camden Dublin Castle NW1 020 7485 1773
Southside Johnny & The Asbury Dukes Charing Cross Road Astoria WC2 020 7434 0403
Suicide/Crossover/Pink Grease/Discordinated/Punish The Atom Charing Cross Road Mean Fiddler WC2 020 7434 0403
Underworld/Futureshock Brixton Academy SW9 0870 771 2000

CONTINUES PAGE 66

PICK OF THE WEEK



The first of our *NME* Coca-Cola shows starts this week with mesmerising indie songsters The Electric Soft Parade. Their debut Mercury Music Prize-nominated album, 'Holes In The Wall', reached the Top 20 and was so full of hypnotic and inventive songs it belied the band's teenage years. With a penchant for mid-'90s Britpop and an ear for the epic, Brighton's finest are set to dazzle us again with their second album, which they're recording at the moment. Expect to hear new material at Sheffield Leadmill (October 30), Wolverhampton Wulfrun Hall *NME* Coca-Cola Show (31), Portsmouth Pyramids Centre (November 2), Norwich Waterfront (3), Bristol University (4) and London Shepherds Bush Empire *NME* 5.0 Show (5). For other forthcoming *NME* Coca-Cola shows see *Now Booking*.

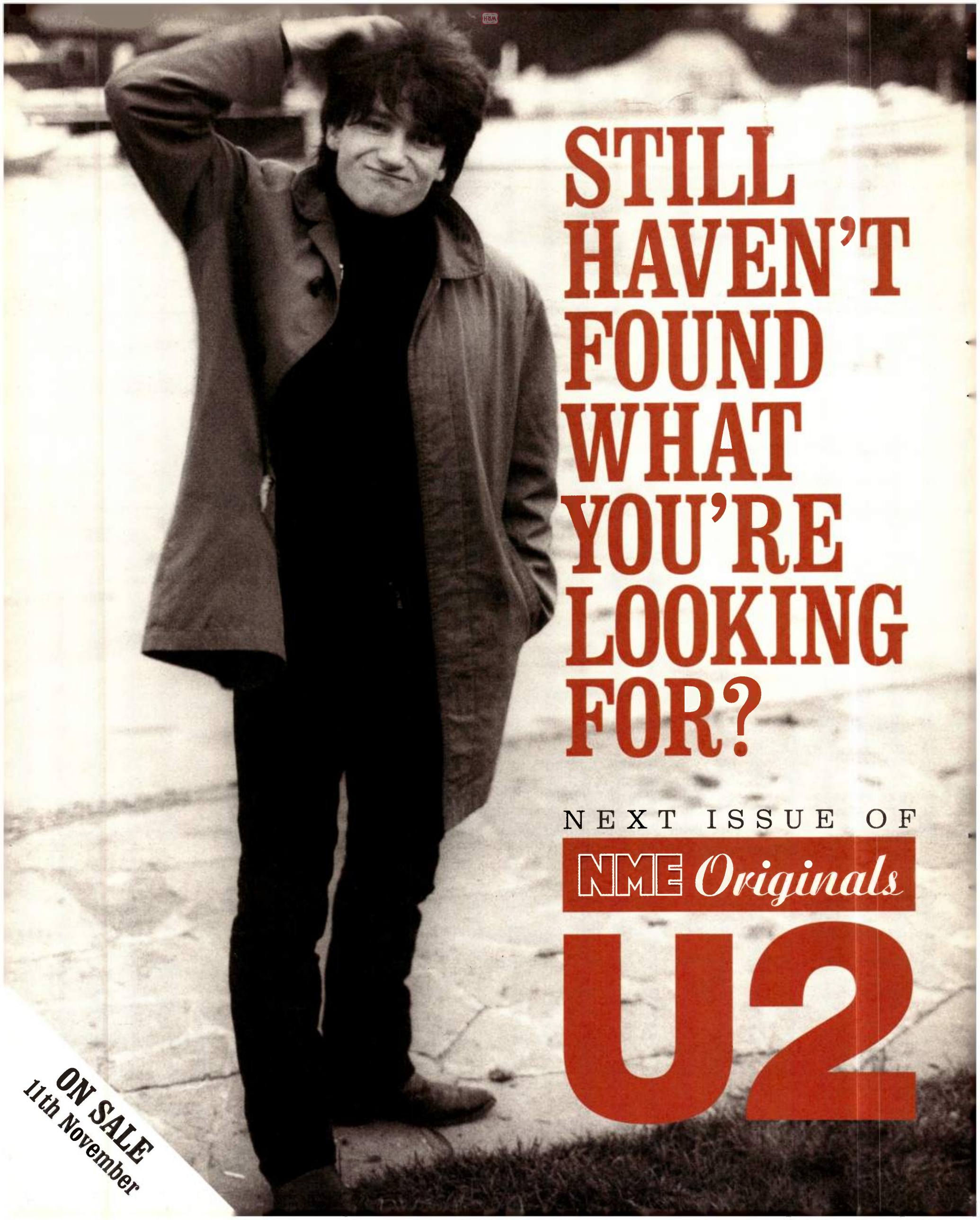
NEW BAND OF THE WEEK

ERASE ERRATA

Saturday 2

No strangers to post-punk, free jazz or Captain Beefheart, San Francisco's Erase Errata are as beguiling as they are bewildering. "A bit of chaos" is their aim and, as thrilling debut album 'Other Animals' shows, their aim is true. Spitz, 109 Commercial Street, Aldgate East, London E1 (020 7392 9032), doors 8pm, £7.

PHOTOGRAPHY: ANDY WILLSHER/JO MCCAUGHEY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11th November

FROM PAGE 63

The Vines/Nada Surf/The Bandits (*NME* Term Warfare Tour) Shepherds Bush Empire W12 0870 771 2000
Wolf Colonel/Stanton Notting Hill Arts Club W11 020 7460 4459
LYMINGTON **Pronghorn** Thomas Tripp 01590 689047
NEWPORT **Strung Out/The Start** TJ's 01633 216608
NOTTINGHAM **King Adora/Little Nikita** Rock City, Rig 0115 941 2544
Pornorphans/Throat/Bardot/Flict Old Angel 0115 950 2303
Raging Speedhorn/Murder One/Violent Delight Rock City 0115 941 2544
OXFORD **Alabama 3** Zodiac 01865 420042
PORTSMOUTH **The Electric Soft Parade/Psychid** Pyramids Centre 023 9235 8608
SALISBURY **The Kennedy Soundtrack/D:FI** Black Pig 01722 501858
SHEFFIELD **Hundred Reasons/Sparta/Kinesis** Octagon 0114 222 8777
SOUTHAMPTON **Kids Near Water/Garrison/Jerry Built** Joiners 023 8022 5612
TRAMORE **JJ72/Melaton** South 00 35351 393095
WHITEHAVEN **Lightyear/Five Knuckle/Captain Everything/Southpaw/My Deaf Audio** Civic Hall 01946 852821
WIDNES **Zen Baseball Bat/Hilda Strange** Queens Hall 0151 424 2339
WOLVERHAMPTON **Bring Out The Freaks/Inertia/Monkey Girl** Varsity 01902 711166
YORK **Toploader** Barbican Centre 01904 656688

SUNDAY 3

ABERDEEN **Roddy Frame/Mouse** Lemon Tree 01224 642230
BIRMINGHAM **Lincoln/Louis Eliot/Tom Baxter** Glee Club 0870 241 5093
Strung Out/The Start Academy 2 0121 262 3000
BRIGHTON **Alabama 3** Concorde 2 01273 207241
Seedling/Zoppo/NPB Freebutt 01273 603974
BRISTOL **Raging Speedhorn/Murder One/Violent Delight** Academy 0870 771 2000
CARDIFF **Kids Near Water/Garrison/Jerry Built** Barfly 029 2066 7658
COLCHESTER **Queen Adreena/X>Y** Arts Centre 01206 500900
DUBLIN **Ninety-Nine/Joan Of Arse** Whelans 00 3531 478 0766
DUDLEY **Meggido/Syrus/Look Mum No Head** JB's 01384 253597
GLASGOW **Lightyear/Captain Everything/People's Allbi/Versity** King Tut's Wah Wah Hut 0141 221 5279
Morrissey Barrowlands 0141 552 4601
GRIMSBY **Toploader** Auditorium 01472 311311
LEICESTER **Midtown** Charlotte 0116 255 3956
LIMERICK **Lloyd Cole** Dolans Warehouse 00 35361 314483
LLANELLI **Fony/Funeral For A Friend** Sol Bar 01633 213344
LONDON **The Calm Before/James Thorn** Charing Cross Road Borderline WC2 020 7734 2095
Djevara/Shuriken/Zero Clipper/Size/Bushbaby Highbury Corner Garage N5 020 7607 1818
Fugazi/Erase Errata/Q And Not U Kentish Town Forum NW5 020 7344 0044
Alicia Keys Wembley Arena 0870 739 0739
Labrat Camden Underworld NW1 020 7482 1932
Phinius Gage/Joski Camden Verge NW5 020 7485 2781
Saluki/Audio Justice/Lig Kentish Town Bull & Gate NW5 020 7485 5358
Spooky Slim/Gucci Pimp/Mantequilla Covent Garden Rock Garden WC2 020 7836 4052
Suicide/Liars/Radioactive Man/Martini Henry Rifles/Tokyo Windbag/Kings Have Long Arms/Crack Village Charing Cross Road Mean Fiddler WC2 020 7434 0403
Sunlock/Audio Journal/Humanity Camden Dublin Castle NW1 020 7485 1773
Tenacious D Brixton Academy SW9 0870 771 2000
Tidal Mind/Murder Mile/Linus Camden Barfly @ The Monarch NW1 0870 907 0999
The Vessels Brixton Windmill SW2 020 8671 0700
The Vines/Nada Surf/The Bandits (*NME* Term Warfare Tour) Shepherds Bush Empire W12 0870 771 2000
MANCHESTER **Papa Roach/Murderdolls/Hell Is For Heroes (*NME* 5.0 Show)** Apollo 0161 242 2560
Suede/Gemma Hayes Academy 0161 275 2930
MILTON KEYNES **Hanoi Rocks/Diamond Dogs** Woughton Centre 01908 660392
NEWCASTLE **Hundred Reasons/Sparta/Kinesis** University 0191 261 2606
NORWICH **The Electric Soft Parade/Athlete/Psychid** Waterfront 01603 632717
PORTSMOUTH **4Ft Fingers/Whitmore/Gash/Mixtwitch** Wedgewood Rooms 023 9286 3911
SHEFFIELD **King Adora/Little Nikita** Barfly 0114 278 7804
STOKE **Fun Lovin' Criminals/Tetra Splendour** Keele University 01782 621111

MONDAY 4

ABERDEEN **Lightyear/Captain Everything** Lava 01224 648000
BIRMINGHAM **Hundred Reasons/Sparta/Kinesis** Academy 0121 262 3000
BOURNEMOUTH **The Kennedy Soundtrack/D:FI** Villa 01202 551802
BRISTOL **The Electric Soft Parade/Athlete/Psychid** University 0117 929 9008
Kids Near Water/Garrison/Jerry Built Louisiana 0117 926 5978
The Palaminos/Farse Fleece & Firkin 0117 945 0996
CHELMSFORD **Fony/Funeral For A Friend** Army & Navy 01245 354155
DERBY **Dukes Of Nothing/Scissor Fight** Victoria Inn 01332 740091
DUBLIN **Papa Roach/Murderdolls/Hell Is For Heroes** Point 00 3531 836 3633
LEEDS **Suede/Gemma Hayes** University 0113 244 4600
Justin Sullivan New Roscoe 0113 246 0778
Q And Not U Joseph's Well 0113 203 1861
LONDON **Behemoth/Diabolic** Camden Underworld NW1 020 7482 1932
The Boggs Charing Cross Road Borderline WC2 020 7734 2095
Fallen To/Thoria/Midasuno Camden Barfly @ The Monarch NW1 0870 907 0999
Four Star Mary/Audiogene/Tree Heart Stone Highbury Corner Garage N5 020 7607 1818
Fugazi Kentish Town Forum NW5 020 7344 0044
Lomax/Pablo Tottenham Court Road Metro Club W1 020 7437 0964
Midtown Charing Cross Road Mean Fiddler WC2 020 7434 0403
Polinski Croydon Cartoon 020 8239 1616
Primera Dolz/The Far Cries/Haze/Leon Kentish Town Bull & Gate NW5 020 7485 5358
Spektrum Royal Oak Cherry Jam W2 020 7727 9950
The Standards King's Cross Water Rats WC1 020 7436 7211
Transcargo Old Street Cargo EC2 020 7613 7731
The Vines/Rocket Science (*NME* Term Warfare Tour) Shepherds Bush Empire W12 0870 771 2000
Viola Venice/Lazy Jack/Doppler Islington Hope'n'Anchor N1 020 7378 6095
MANCHESTER **Strung Out/The Start** University, Hop And Grape 0161 275 2930
NORTHAMPTON **Hanoi Rocks/Diamond Dogs** Roadmender Centre 01604 604222
PETERBOROUGH **Queen Adreena/X>Y** Met Lounge 01733 566100
PORTSMOUTH **Alabama 3** Wedgewood Rooms 023 9286 3911
SHEFFIELD **Lincoln/Louis Eliot/Tom Baxter** Barfly 0114 278 7804
STIRLING **Line Changes/Cruiser/Slow Loris** Tolbooth 01786 274000

TUESDAY 5

BELFAST **Ninety-Nine** Auntie Annie's 028 9050 1660
BIRMINGHAM **Antihero** Old Railway 0121 333 6434
BLACKWOOD **The Kennedy Soundtrack/D:FI** Miners' Institute 01495 227206
BRADFORD **Toploader** St George's Hall 01274 752000
BRIGHTON **Bright Eyes** Komedia 01273 647100
Electric Lifeform Freebutt 01273 603974
Alicia Keys Centre 0870 900 9100
CAMBRIDGE **Jesse James** Boat Race 01223 508533
CHELMSFORD **Queen Adreena/X>Y** Army & Navy 01245 354155
CREWE **Fin** Limelight 01270 251929
DERBY **TV Smith** Victoria Inn 01332 740091
GLASGOW **Roddy Frame/Mouse** QMU 0141 334 4568
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PHOTOGRAPHY: PIETER M VAN HATTEM

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A
Glasgow Barrowlands (November 18), Liverpool Lomax @ Nation (19), Newcastle University (21), Manchester Academy (22), Sheffield Octagon (23), Birmingham Academy *NME* Coca-Cola Show (24), Bristol Academy (26), Southampton Guildhall (27), Norwich UEA (28), London Brixton Academy (29)

RYAN ADAMS
London South Bank Royal Festival Hall (November 11), Cork City Hall (13), Manchester Apollo (23), Edinburgh Usher Hall (24), Belfast Waterfront (26), Dublin Olympia (27 & 28)

ALL TOMORROW'S PARTIES
Camber Sands Holiday Centre (April 4-6 2003). Acts include Aphex Twin/The Fall/Jim O'Rourke

RICHARD ASHCROFT
Sheffield City Hall (November 7), Manchester Academy (8), Liverpool University, Mountford Hall (9), Blackburn King George's Hall (11), Cambridge Corn Exchange (12), Bristol Academy (13), London Brixton Academy (15 & 16), Southampton Guildhall (17), Wolverhampton Civic Hall (19), Nottingham Rock City (20), Newcastle City Hall (21), Leeds University (23), Glasgow Barrowlands (24), Edinburgh Corn Exchange (25)

BADLY DRAWN BOY
Glasgow Barrowlands (November 23), Newcastle University Of Northumbria (24), Leeds University (25), Sheffield Octagon (27), Birmingham Academy (28), Manchester Apollo (29), Liverpool Royal Court (30), Cardiff University (December 2), Bristol Academy (3), Nottingham Rock City (4), Norwich UEA (6), Cambridge Corn Exchange (7), Portsmouth Guildhall (9), London Brixton Academy (10 & 11)

BOWLING FOR SOUP
Leicester De Montfort University (February 13), Wolverhampton Wulfrun Hall (14), Glasgow Barrowlands (15), Newcastle University (16), Leeds Metropolitan University (17), Liverpool University (18), Cardiff University (19), Norwich UEA (21), Southampton Guildhall (22), Folkestone Leas Cliff Hall (23), Cambridge Corn Exchange (24), Nottingham Rock City (25), Bristol Academy (26), London WC2 Astoria (28)

BRIGHT EYES
Leeds Joseph's Well (November 6), Glasgow King Tut's Wah Wah Hut (7), Belfast Queen's University (8), Dublin Whelans (9), Manchester Night And Day Café (11), London Camden Dingwalls (12), London WC1 ULU (December 7)

THE D4
Portsmouth Wedgewood Rooms (November 20), Cardiff Barfly (21), Nottingham Rock City (23), Birmingham Edwards No 8 (24), London WC2 Mean Fiddler (25), Leeds Joseph's Well (27), Sheffield Leadmill (29), Manchester University (30)

THE DATSUNS
London WC2 Astoria (December 10), Manchester University, MDH (11), Glasgow QMU (12), Wolverhampton Wulfrun Hall (13)

DEDBEAT 3
Hemsby Pontin's Holiday Village (November 8-10). Acts include Gonzales/Fingathing/The Bays/Mike Paradinas

DOVES
Newcastle University Of Northumbria (November 18), Glasgow Barrowlands (19 & 20), Sheffield Octagon (21), Liverpool University (23), Leeds University (24), Birmingham Academy (25), Bristol Academy (27), Southampton Guildhall (28), Exeter Uni (29), Norwich UEA (December 1), London Brixton Academy (2 & 3), Cambridge Corn Exchange (5), Cardiff Uni (6), Manchester Apollo (7 & 8), Dublin Olympia (13)

THE ELECTRIC SOFT PARADE
Oxford Zodiac (November 8), Brighton Concorde 2 (9 & 10)

FEEDER
Dublin Ambassador Theatre (February 7), Belfast Limelight (9), Norwich UEA (11), Southampton Guildhall (12), Brighton Dome (13), Oxford Brookes University (16), Cambridge Corn Exchange (18), Nottingham Rock City (19), Manchester Apollo (21), Glasgow Barrowlands (22), Aberdeen Music Hall (23), Newcastle University Of Northumbria (25), Leeds University (26), Liverpool Royal Court (27), Newport Centre (March 1), Birmingham Academy (2), Exeter University (5), Bristol Colston Hall (6), London Brixton Academy (7)

THE FLAMING LIPS
Glasgow Barrowlands (January 15), Manchester Academy (16), Birmingham Academy (17), Bristol Academy (18), Nottingham Rock City (20), London Kentish Town Forum (21)

FOO FIGHTERS
Manchester Evening News Arena (November 16), Newcastle Telewest Arena (17), Birmingham NEC (19), Cardiff International Arena (20), London Wembley Arena (22 & 23), Glasgow SECC (25)

GLASSJAW
Glasgow G2 (December 6), Manchester University, Hop And Grape (7), Wolverhampton Wulfrun Hall (8), London WC2 Mean Fiddler (9)

GOMEZ
Swansea Brangwyn Hall (November 25), Nottingham Rock City (26), Glasgow Barrowlands (28), Leeds University (30), Middlesbrough Town Hall (December 1), Blackburn King George's Hall (2), Wolverhampton Civic Hall (3), Oxford Brookes University (5), Folkestone Leas Cliff Hall (6), London Shepherds Bush Empire (8-9)

HELL IS FOR HEROES
London Camden Barfly @ The Monarch (November 9), Newcastle University (25), York Fibbers (26), Liverpool University (27), Merthyr Tydfil Rooms, Club RMS (28), Oxford Zodiac (29), Northampton Soundhaus (30), Derby Victoria Inn (December 2), Hereford Manhattans (3), Harlow Square (4), Gloucester Guildhall Arts Centre (5), Bournemouth Villa (6), Southend Chinnery's (8), Reading University (10), Peterborough Park (11), Edinburgh La Belle Angele (12)

DAVID HOLMES PRESENTS THE FREE ASSOCIATION
Bristol Academy (November 29), Dublin Ambassador Theatre (30), Belfast Empire (December 1), London W1 100 Club (3), Glasgow QMU (4), Manchester University, Hop And Grape (5), London E1 93 Feet East (7)

HUNDRED REASONS
Nottingham Rock City (November 6), Manchester Academy *NME* 5.0 Show (7), London Brixton Academy (8), Cardiff University (10), Exeter University (11), Bristol Academy (12)

IDLEWILD
Sheffield Octagon (December 5), Birmingham Academy (6), Leeds University (7), London Brixton Academy (9), Bristol Academy (10), Nottingham Rock City (11), Southampton Guildhall (12), Cambridge Corn Exchange (14), Manchester Academy (15), Glasgow Barrowlands (16), Edinburgh Corn Exchange (17)

JJ72
Norwich UEA (November 6), Leicester De Montfort University (8), Sheffield University (9), Cardiff University (11), Leeds Metropolitan Uni (12), Wolverhampton Wulfrun Hall (13)

MANIC STREET PREACHERS/IAN BROWN
Cardiff St David's Hall without Ian Brown (November 18), Dublin Point (December 1), Birmingham NEC (3), Glasgow SECC (4), Manchester Evening News Arena (6), London Wembley Arena (7), Newcastle Telewest Arena (10), Nottingham Arena (11), Brighton Centre (12), Plymouth Pavilions (14), Cardiff International Arena (15 & 16). All dates except Cardiff St David's Hall and Dublin are *NME* 5.0 Shows

MOBY/LAMB
Belfast Waterfront (November 16), Dublin Point (17), Birmingham Academy (20), Stoke Lomax (21), Manchester Evening News Arena (23), Brighton Centre (24), Sheffield City Hall (25), Newcastle Uni Of Northumbria (26), London Wembley Arena (28), Glasgow SECC (30)

THE MUSIC
Nottingham Rock City (January 8), London Brixton Academy (10), Manchester Academy (11), Glasgow Barrowlands (12)

NICKELBACK
Brighton Centre (November 23), Sheffield Arena (25), Newcastle Telewest Arena (26), Birmingham NEC (28), Cardiff International Arena (29), Manchester Evening News Arena (December 1), London Wembley Arena (2), Dublin Point (4)

NME BRING IT ON NIGHT WITH CAVE IN
Edinburgh Citrus (November 24)

NME COCA-COLA SHOW WITH GROOVE ARMADA
Birmingham Academy (December 3)

NME COCA-COLA SHOW WITH SUGABABES
London Kings Cross Scala (November 11)

OASIS
Glasgow Braehead Arena (November 13 & 14), Cardiff International Arena (December 8 & 9), Brighton Centre (11), Plymouth Pavilions (12), Sheffield Arena (14), Liverpool Royal Court (16), Birmingham NIA (18 & 19)

PAPA ROACH
Birmingham Academy (November 6), London Brixton Academy (7). Both are *NME* 5.0 Shows

PINK
Dublin Point (November 6), Birmingham Academy (11), London Brixton Academy (12)

PRIMAL SCREAM/THE KILLS
London Brixton Academy (December 6 & 7), Liverpool Royal Court (9), Birmingham Academy (10), Sheffield Octagon (12), Manchester Academy (13 & 14) without The Kills (14), Edinburgh Corn Exchange (16), Glasgow Barrowlands (17). Black Rebel Motorcycle Club also support in London (7)

PULP/THE KILLS/ROYKSOPP/THE BEES
Rotherham Magna Science Adventure Centre (December 14)

THE RAPTURE
London SW1 ICA (November 13), Brighton Freebutt (16)

RED HOT CHILI PEPPERS/THE MARS VOLTA
Glasgow SECC (March 5), London Docklands Arena (8 & 9), Manchester Evening News Arena (11 & 12)

ROYKSOPP
Glasgow Barrowlands (December 13), Newcastle University (15), Birmingham Academy (18), Bristol Academy (19), Manchester Academy (20), London Brixton Academy (21)

JOHN SQUIRE
Belfast Limelight (January 24), Dublin Ambassador Theatre (25), Aberdeen Music Hall (27), Glasgow Barrowlands (28), Newcastle University Of Northumbria (30), Leeds University (31), Manchester Ritz (February 2 & 3), Birmingham Academy (5), London Shepherds Bush Empire (6)

STONE SOUR
Glasgow Barrowlands (February 19), Newcastle University (20), Birmingham Academy (21), Manchester Academy (22), Nottingham Rock City (24), Bristol Academy (25), London WC2 Astoria (26)

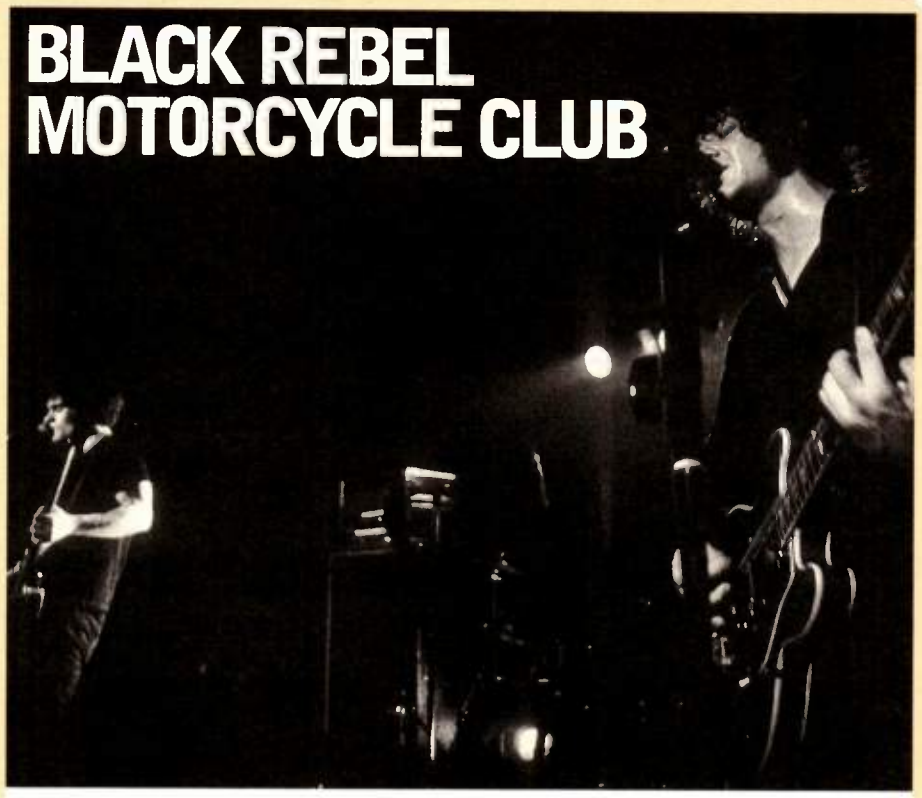
THE STREETS
Bristol University (November 30), Glasgow Barrowlands (December 1), Leeds University (2), Manchester Academy (4), London WC2 Astoria (5). All dates are *NME* 5.0 Shows

THE THRILLS
Dublin Temple Bar Music Centre (November 8)

UNDERWORLD
Bristol Academy (November 11), Sheffield Octagon (12), Glasgow Barrowlands (13 & 14), Manchester Apollo (15), Birmingham NEC (16)

XZIBIT
Manchester Academy (November 6), Dublin Ambassador Theatre (7), Glasgow Barrowlands (8), London Kentish Town Forum (9)

BLACK REBEL MOTORCYCLE CLUB



And so the dark ones return. Currently recording their second album, BRMC take time out of the studio to showcase new material on a nationwide tour. They were originally scheduled for just one show, supporting Primal Scream at London Brixton Academy (December 7), but, luckily for us, they wanted to try out their new songs on the road. Although the band remain tight-lipped about any change of direction, their mainstays of ethereal rock, psychedelic punk and burning white noise are sure to feature strongly. Don black leather and head to Glasgow Barrowlands (November 29), Dublin Olympia (30), London Shepherds Bush Empire (December 2), Leeds Blank Canvas (4), Birmingham Academy (5), Newcastle University Of Northumbria (8), Bristol Academy (9), Norwich UEA (10) and Liverpool University (11).

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045	REM
046	Slipknot
047	Snoop Dogg
048	Britney Spears
049	Spiritualized
050	Starsailor
051	Stereophonics
068	The Streets
052	The Strokes
053	Suede
054	Sum 41
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26 PHYL
27 SHEFFIELD City Hall
28 LIVERPOOL Royal Court
30 HULL City Hall
October 2002
01 YORK Grand Opera House
02 BRADFORD St Georges Hall
03 HUDDERSFIELD Town Hall
04 MIDDLESBROUGH Town Hall
05 NEWCASTLE City Hall
08 STOKE
09 YORK
11 GRIMSBY
12 SHEFFIELD City Hall
13 BIRMINGHAM Hippodrome
14 NEWCASTLE City Hall
15 BLACKBURN King Georges Hall
18 PRESTON Guildhall
19 BRIGHTON Dome
20 LONDON The Palace Theatre
24 IPSWICH Regent
25 SALISBURY City Hall
26 CROYDON Fairfield
27 BRISTOL
28 HEADINGLEY
31 COVENTRY
Centre
November 2002
01 OXFORD Apollo
02 DERBY Assembly Rooms
03 LONDON The Palace Theatre
04 SWINDON Wyvern Theatre
06 BLACKBURN King Georges Hall
07 WOLVERHAMPTON Civic
08 LIVERPOOL Royal Court
09 PRESTON Guildhall
12 GLASGOW Pavilion Theatre
13 ABERDEEN Music Hall
14 BLACKPOOL Opera House
15 BLACKPOOL Opera House
16 SUNDERLAND Empire
17 CARLISLE Civic Centre
20 NOTTINGHAM Royal Centre
21 HALIFAX Victoria Theatre
23 LIVERPOOL Royal Court
24 LEEDS Grand Theatre
26 PORTSMOUTH Guildhall
27 BOURNEMOUTH Pavilion Theatre
28 CARDIFF St Davids Hall
29 CAMBRIDGE Corn Exchange
30 BLACKPOOL Opera House
December 2002
02 MANCHESTER Lowry Centre
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16 MANCHESTER Apollo
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18 MANCHESTER Apollo
19 SHEFFIELD City Hall
21 MANCHESTER Apollo
22 MANCHESTER Apollo
January 2003
27 LONDON Hammersmith Apollo
28 LONDON Hammersmith Apollo
29 LONDON Hammersmith Apollo
30 LONDON Hammersmith Apollo
31 LONDON Hammersmith Apollo
February 2003
01 LONDON Hammersmith Apollo
03 LEEDS Grand Theatre
04 LEEDS Grand Theatre
LEEDS Grand Theatre
LEEDS Grand Theatre
11 BELFAST Waterfront
14 BLACKPOOL Opera House
15 BLACKPOOL Opera House
24 MANCHESTER Apollo
25 MANCHESTER Apollo
26 MANCHESTER Apollo
27 MANCHESTER Apollo
28 MANCHESTER Apollo
March 2003
MANCHESTER Apollo
SHEFFIELD City Hall
SHEFFIELD City Hall
05 SHEFFIELD City Hall
06 YORK Barbican
07 YORK Barbican
08 YORK Barbican
10 PRESTON Guildhall
11 PRESTON Guildhall
12 PRESTON Guildhall
15 BRADFORD St Georges Hall
BRADFORD St Georges Hall
NEWCASTLE City Hall
BIRMINGHAM Academy
BIRMINGHAM Academy
24 LIVERPOOL Empire
25 LIVERPOOL Empire
26 LIVERPOOL Empire
27 LIVERPOOL Empire
28 LIVERPOOL Empire
29 LIVERPOOL Empire
31 BOLTON Albert Hall
April 2003
01 BOLTON Albert Hall
02 BOLTON Albert Hall
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clyde 1

Thrills

The unwelcome grub in pop's leaf salad

Edited by David Stubbs. Contributor: Andy Dawson

IDLEWILD SINGER REVEALS REASON FOR RIFT WITH BASSIST

HE MADE FUN OF MY NAME, REVEALS WOOMBLE

Idlewild's **Roddy Woomble** has spoken for the first time about the real reason for the bust-up between him and ex-bassist **Bob Fairfoull**.

Explained Roddy: "Me and Bob always got along fine. But then, about six months ago, he started calling me 'Roddy Womble'. At first, I let it go. I didn't want to seem sensitive or anything, so I hoped he'd forget all about it.

"But he didn't. And soon, it'd be like, 'Hey, Womble, are we going to lay down this track?' or 'Womble, I think my bass was mixed a bit low on that.' I was hurting inside every time he said it but for the sake of the band, I gritted my teeth.

"But it got worse. Every time I entered the room he started whistling the theme to *The Wombles*, and he'd be calling me 'Tobermory' or 'Great Uncle Bulgaria'. Finally I said, 'Drop it, right?' For me, there's things you don't make jokes about. The Holocaust is one. Surnames are another.

"So I decided I'd see how he liked it. I started calling him 'Paddington Bear'. Was I right to fight fire with fire? I don't know but I'd been pushed to the edge and when people are pushed, they do crazy things. So, I was like, 'Hey, Paddington Bear, shall we do one more take?' Finally, he says, 'Why are you calling me 'Paddington Bear'? It doesn't even make sense, it's not even a pun on my name.' That's when I cracked. I threw a paper plate at him. He stuck his tongue out at me. Right then, I knew it was the end.

"Will he ever rejoin the band? I don't think so. Things have been said, terrible things. What would I say if I met him in the street? I'd say, 'You hurt me, Bob. You called me 'Roddy Womble'. You broke my heart, Paddington Bear. You broke my heart.'"

PHOTOGRAPHY: ROGER SARGENT/HAYLEY MADDEN

ZANE LOWE – WHO CAN STOP THIS MAN OF THE MOMENT?

As Xfm and Radio 1 continue to squabble over Zane Lowe, it's emerged that the genial DJ is the subject of a host of job offers. Now, neither station may win his unique talents as in the past week, Zane has been approached to...

- **Become personal music consultant (light jazz) to former England goalkeeper Peter Shilton**
- **Pose as himself in Madame Tussaud's, to alleviate a current wax shortage**
- **Keep Britain Tidy**
- **Play John Virgo in a Hollywood adaptation of TV snooker quiz *Big Break***

When Zane has made his final choice, *Thrills* readers will be the first to know. Bow down to Zane Lowe. He is your future.

SACKED LIBERTINES TOUR MANAGER 'TOO STRICT'

Rowdy young headbangers **The Libertines** have explained their decision to sack their tour manager.

Joint frontman Carl spat at *Thrills*: "It was a fucking nightmare. He had this big list with all these dates and places on it. And he kept making us go to the places on the dates and do gigs in clubs just when it was dark and we were in the mood for going out. It was like he'd planned it. We fucking hate that. Gigs should be spontaneous... LIKE NOW!"

At this point, despite having no instruments, Carl launched into an impromptu performance, making raucous guitar noises with his mouth and bawling what seemed to be a deranged version of 'The Ketchup Song'.

Added Carl: "And another thing, he, like, booked us into this building, right, with beds. Basically, you know, he was fucking sending us to bed. We weren't having that. I haven't been to bed since I was 13 and no-one's gonna send me to bed now. As for the toilet rules, I'm not even gonna get started on them."

Having soiled himself to his satisfaction, Carl then leapt up on top of a nearby parked car and performed another 'gig'. Afterwards, he jumped down and yelled in *Thrills*' face: "There you go, a tour. Now piss off and tell your friends." At this point our reporter made his excuses and left.

THE NME 50

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WEEK 28 WIN EXCLUSIVE MANICS SIGNED ARTWORK

While you might wonder what Fidel Castro would make of it all, here it is! **MANIC STREET PREACHERS'** greatest hits package **'FOREVER DELAYED'**, complete with exclusive bonus tracks and a whole remix album featuring reworkings by the likes of The Chemical Brothers, David Holmes and The Avalanches! Surely there could be no better collection of classic rock tunes on one CD, other than the same album with 'Roses In The Hospital' and 'Stay Beautiful' on it as well!

And we can see you're becoming aroused at the artwork, too. Ooh, the military stencilling! Ah, the primary colour portraits! Wouldn't it look just *divine* stuck in a frame and mounted on your wall? Well, now it can! *NME* has **SIGNED ARTWORK** for 'Forever Delayed' up for grabs, an artefact that will make your room the coolest place on the planet.

And for **50 LUCKY RUNNERS-UP** there are **SIGNED COPIES** of 'Forever Delayed' which you can simply nail to the wall if you see fit!

All you have to do to blag one of these prizes is log on to *www.nme.com/happybirthdaynme* to register and then answer the following question:

What's the name of the Manic Street Preachers' current hit?

Usual rules apply. All entries should reach us by 12 noon on November 4. Happy hanging!

In the Red: bassist and programmer Keith Lambert (second left)

SAMPLING SUCCESS

Mixing rock and electronics with Vex Red

As you've almost certainly noticed, the fashionable end of the rock spectrum has once again been stripped down to the basics. But just because '60s-style minimalism is back in favour, it doesn't mean that there aren't bands willing to experiment with something more than their hairstyles. Keith Lambert, bassist and programmer with forward-thinking Brit-rockers Vex Red told *The Works* about their unique approach.

"It started a long time ago," he explains. "Nick (Goulding, guitar) and I were always big Metallica fans but I was really into the Prodigy and The Chemical Brothers, too. I went out and bought a keyboard, a Korg Prophecy, and it just blew me away. That's kind of how we got together – we wanted to mix the Prodigy and Metallica together. It's gone a bit deeper than that now, but that's what we wanted to do when we started."

As the band expanded, so did the technology.

"I've got a sampler now, a Yamaha A-3000. It was cheap but it had loads of effects. It should have been the first thing I ever bought but for someone with not much money to spend, £1,000 on something that effectively has nothing in it is a big investment. It's not like the Korg where you press a few buttons and you get some wicked sounds. With a sampler, it's what you make of it.

"If I hear something I like I'll sample it and mash around with it until I'm pleased with it. I think a lot of bands use electronics once they get into the studio but our electronica stems from the writing. It's in there from the beginning. I'll come down to a rehearsal with some sounds or beats I've sorted out already. Ben (Calvert) is such an able drummer, he's happy to play alongside beats."

So the creative process is a collaborative effort?

"It changes with each song. I mean, occasionally songs will come from jams but Terry (Abbott, vocals and guitar) is a traditional songwriter. He'll come along with a finished song. I'll listen to it and try to put something to it to enhance it, like a Rhodes keyboard or strings or something. I put it on my computer, record it down and add some drum parts to it – what I think Ben might do to it as a drummer. Since we've been on tour I've been doing more and more on my G4 laptop – using more software. I have Reason, Cubase and I've been trying Logic. And there are things like Absynth *(dead smart synth software – Techie Ed)* that I've been using recently."

Working with rock über-producer Ross Robinson was confirmation that Vex Red were moving in the right direction.

"When Ross called up I wasn't really clued up with who he was but I did some research on the internet and he was quite blatant in his hatred of computers and electronics. In one sense I agree with him, in that it can date things and it also causes constraints with timing, because you have to use click tracks. But then again, most people in studios use click tracks anyway.

"A lot of people think Ross did the programming on the album but we did everything ourselves. He mainly worked with the guitar and drums to get the performance right. He insists on recording everything on tape. There was no Pro Tools or anything, just a big old Neve desk. We recorded the drums onto a 24-track tape machine and then transferred it over to digital. Then we laid my stuff down, played the songs all together and just filled in the gaps."

Proof that there's life outside garage rock after all. As if you needed reminding.

Robert Collins

PHOTOGRAPHY: BERND OTT

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Jonathan Wilson

Contact: Edirol UK on 0845 117 2001 or visit www.edirol.com/europe

HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

TEE-M
You Go On

There's a lot to get through here, so sit tight. Tee-M is one Tariq Mirza, a strapping Harrison Ford lookalike who was born in Pakistan and now lives in LA. Allegedly influenced by The Beatles, Cornershop and Squeeze, his languid AOR style is offset against vocals that snap from English to Pakistani and back again. One reviewer likened the intensity of his live performance to Kurt Cobain. Tariq, on his CD, thanks Noel Edmonds' *Pick Your Pop* on the BBC World Service "for fulfilling my pop explorations in the days gone by". I wondered what had happened to Noel.

Strapping: Tee-M

INFO: 001 310 399 1000

THE LOW SPARKS
One Little Sinner

Neil Young, Dylan, Stax, Motown, the Specials, New York punk. The Low Sparks get fired up by all that stuff. And this is how they reward their heroes; this is their contribution, their token of esteem and reverence – quirky, staccato, easy git rock. They should buy their heroes a pint instead, seeing as their entire career will undoubtedly be spent in the pub.

INFO: 07971 780574

BEN FLEMING
The Moon's Invisible Light

Ben's CD makes no bones about his approach. It is black and peppered with pink roses; the songs have titles like 'End Of The World' and 'Requiem', his publishing company is called 'Beyond The Grave', his email address begins 'aquariusdeath'. I think he might be a vampire, although it's possible that he doesn't go out in daylight because he is ginger. The title track is ten minutes long and is presumably designed to make the listener feel like he or she is in a sensory desperation tank inhabited by Pink Floyd. Not a lot happens in there – two notes on a synth (breathing?) and Ben's delayed, ethereal, calmly tortured vocal. The odd gothic interruption heralds Ben's occasional high notes and then recedes once again to the black water, which is of course, heated exactly to body temperature.

INFO: aquariusdeath@yahoo.com

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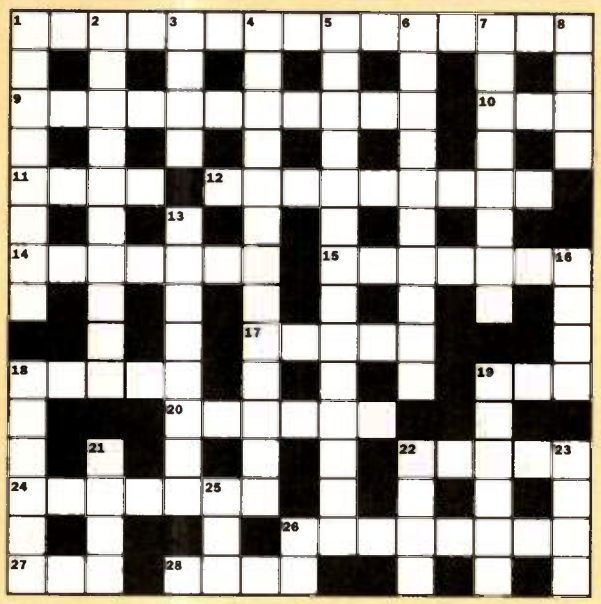

CLUES ACROSS

1 Understanding Richard Ashcroft single (5-3-7)

9 Must let rock somehow come from a group who asked 'Can You Dig It?' (4-7)

10 Curved —, prog rock band with LPs '— Cut' and '— Conditioning' (3)

11 Ms Sandoval (4)

12 They had two Top Ten hits in the early-'80s with 'Runaway Boys' and 'Rock This Town' (5-4)

14+18D Singers with this group have included Shara Nelson, Tricky, Tracey Thorn and Horace Andy (7-6)

15+16D Mad Dido song arranged by David Bowie (7-4)

17 Pink Floyd live album – if you can feel it then you're still alive (5)

18 *"I believed in you, like Elvis Presley playing live in Las Vegas"*, Eurythmics (5)

19 Record label that has showcased Bob Dylan and The Byrds (1-1-1)

20 *"Then I see you coming, much communication in a motion, without conversation or a notion"*, Roxy Music (6)

22 Together with The Morriston Orpheus Male Voice Choir they sang of 'A New South Wales' (5)

24+19D Their singles include 'Them Bones' and 'Down In A Hole' (5-2-6)

26 Isn't LP OK, somehow, from this band (8)

27 Pretenders hit in 1979 with a re-recorded version in 1995 (3)

28 The other one includes a piece of Chad Kroeger's (4)

CLUES DOWN

1 *"It's that time again when I lose my friends/Go walkabout, I've got the bends from pressure"*, James (4-4)

2 Graham Coxon tells of his departure from Blur (6-4)

3+21D Perhaps idly take this album from Steely Dan (4-4)

4 'Is This It'? No, it's just a piece from it, but I'm having difficulty saying why (4-2-7)

5 Have a couple of drinks with Dr Feelgood (4-3-7)

6 Partnership in the '80s of Billy Mackenzie and Alan Rankine (10)

7 Personal desire expressed by Bob Dylan, Salad, Inspiral Carpets and Savage Garden (1-4-3)

8 'Homely ——' by UB40 or '—— From Mars' by Ash (4)

13 Did they have a huge burn-out on the Ron Johnson label? (3-5)

16 (See 15 across)

18 (See 14 across)

19 (See 24 across)

21 (See 3 down)

22 'Tipp City' people in damp surroundings (4)

23 Record label for Moby, Depeche Mode and Nick Cave (4)

25 '— Cream For Crow', Captain Beefheart album (3)

26 Just half a song on an album from Peter Gabriel (2)

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COMPILED BY TREVOR 'DA DUDE' HUNGERFORD

ANSWERS FROM OCTOBER 19 ISSUE

Across: 1 Illumination, 8 Little By Little, 10 Valli, 11 Dave Evans, 13+14A Mr Blue Sky, 16 Sun, 16 Focus, 22 Shout, 23 Muse, 26 Lil' Kim, 27 Irons, 29+20A Steve McQueen, 30 Still, 17 DMX.

Down: 1 In Love, 2 Little Rhymes, 3 Multiply, 5 Television, 6+18D Oh The Guilt, 7+4D The Nobodies, 9 Leaves, 12 Sinnott, 15 Your Smile, 17 Boom, 19+17A Feel It Boy, 24+21D Up To No Good, 25 Envy, 28 Six.

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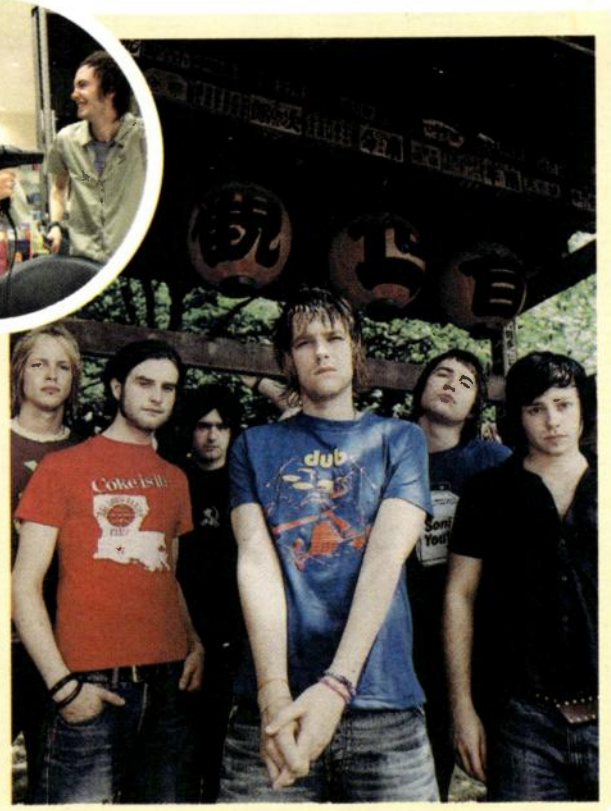
CUTTING REMARKS



Win a Cooper Temple Clause haircut (*NME*, October 26)! Who in their right mind would spend three hours in a barbers' chair with the deliberate intention of looking like a dickhead? And it gets better. A Didz-style butchering sets you back £100 *(unless you win the fabulous competition in question – KM)*! Talk about more money than sense. Who wants to walk down the street with a barnet that makes small children point and laugh? And the fact that the barbers in question is Toni & Guy in Guildford – classy! Call me old-fashioned, but shouldn't musicians concentrate on their music rather than poncing about in hair salons like twats?
Shortback N Sides, Clacton

Oh, but you're not just old-fashioned, Shortback, you're also hopelessly wrong. Rock'n'roll is about so much more than just music. It's the way people dress, the things they have to say, the way they move onstage, the places they hang out at, the people they go out with, the fights they get into... see the Cool List this issue for further illumination. The truth is, you can tell the health of a culture by its haircuts. The fact that today you've got brilliant haircuts everywhere you look – from Jack White's *Beetlejuice* affair to Karen O's Louise-Brooks-on-heroin bob – proves that rock's back, it's creative, and it IS going out like that. Come join us, Shortback N Sides, you've got nothing to lose but your L'Oreal wet look gel – KM

ROUGH DEAL

As signatories to Rough Trade Records, we write in response to The Libertines' recent and ill-mannered comments on Rough Trade head Mr Geoff Travis (*NME*, October 19). It cannot be easy for Peter and Carl. The former can sometimes look like a young Leon Brittan. They both have a latent desire to be roughly engaged by paying pederasts – a desire that, to date, they have seemingly lacked the courage to fulfill. Yet, this is no reason to sublimate such guilt and frustration into an ugly slight toward Mr Travis *(They said he looked like one of the punters from their rent boy days – KM)*.

Even now, we are raising a condemnatory petition from our fellow Rough Trade artists. We already have signatures from Kristof, Curly Boy and Monsieur San Quentin from The Strokes and the Robin Hood goon from Moldy Peaches. The message is clear: do not needlessly mock your label colleagues.

Come on, men of Libertines. The real enemy is visible enough. The lights are going out all over Europe as the perverted musical science of a blackened and malevolent six-headed octopus threatens us all. 'Panzer Attack' indeed! We have seen your like before. It didn't work then and it won't work now.

Shape up now, Messrs Doherty and Barât or be prepared to go six rounds with Jonathan King clad only in your favoured Greco-Roman wrestling thongs.
British Sea Power, East Sussex

For those of you without a dictionary to hand, 'pederast' means 'one who indulges in sexual activity' with a boy'. As for the 'six-headed octopus' menacing Europe, "Come to Reading and say that!" was the gist of the response from The Cooper Temple Clause. Do we smell a *You Cock!*? – KM

SLIM SHADY

So another role model for the larger woman bites the dust – or should I say celery (*NME*, October 26). As a 'larger than life' woman (although I prefer 'really bloody fat'), I'd always looked on Missy Elliott as a proud icon of meaty voluptuousness. She could happily be full-figured yet still sexy and sexually demanding. She made no apologies for her size while still expecting to be adored as much as any of the usual R&B stick insects. She upturned stereotypes and made larger (and happy with it) girls like me feel that little bit more comfortable with ourselves. And now look at her. You could rake leaves with the skanky cow. The weight traitor has admitted that the billboards and style mags are right and you can't be a sexy woman unless you're a size ten or under. Well cheers, Missy (or 'Sticky' as I call her now), I'll just have to stick to aspiring to be Dawn fucking French, shall I? Or maybe you could give us all a go in your private gym for free. Thought not, we'd make the place look flabby.
Fiona, via email

Ah, so body fascism works both ways does it, Fiona? If Missy decides she no longer wants to start earthquakes in Manchester every time she does the Big Dirty, isn't that between her and her overheated Flab-Buster? You don't sound so insecure that you need a pop star to maintain the weight of a WWF wrestling tag team in order to make you feel better about yourself, so let's just leave Missy to her Starve-O-Shake and move on, shall we? – KM

MANICS CRITICISED – WAR THREAT FORGOTTEN

What on earth were you arseholes thinking, giving the Manics' greatest hits zero out of ten (*NME*, October 26)? This is one of the best and most highly respected bands of the last 20 years, and you fawned over them constantly throughout the '90s – how can you possibly justify saying that their most successful singles are completely without merit? Alright, so there's not much from Richey's darker years, but so what? It's a greatest hits, the sort of album where a band puts their most successful singles, and no-one bought the stuff about eating disorders and arm-slashing so that's why it's not there! Twats!
Steve Collins, Nottingham

Well done to Mark Beaumont for pointing out the gaping holes in 'Forever Delayed'. I found it pretty disgusting that the Manics supposed 'best of' could gloss over 'Gold Against The Soul' and 'The Holy Bible' so much – the records that made me adore and relate to the Manics so much. Instead it's full of the more boring, anodyne stuff that my bloody dad likes! They changed my life, not that you'd ever guess it from 'Forever Delayed'. All surface, no feeling indeed...
Generation Terrorist, Newport

A rock band gets to re-evaluate their career through a compilation album once every, say, ten years if they're lucky. Now when it comes to the Manics' turn – with their sensational, nay, *important* history to relay – you'd expect them to turn in a collection with a little more *dignity* than the standard bung-on-the-biggest-sellers Simply Red-style stocking filler. To skate over the pivotal and (arguably) best period ('The Holy Bible' and 'Gold Against The Soul') stinks of Doing It For The Money Men. Shame – KM

COLD SHOULDER

I can't wait for Coldplay's next *An Audience With...* tour to be reviewed in gushing terms by the *NME* team. Make sure you list ALL the famous people that comprise the entire celebrity crowd, yeah? And please report every morsel of carefully rehearsed between song patter that Chris(t) Martin feeds to the crowd, yeah? Oooh, and I wonder which one of his celebrity chums is he going to dedicate a song to/suck the cheesy dick of this time? FUUUUUUUUUUUUCKIN' 'ELL'S BELLS!! Let's not hear another word about that band, eh?
Luke, The New Town Centres

Bloody hell, Luke, what's Chris Martin ever done to you? Given his recent denunciation of packaged pop, we can only conclude you're a contestant on *Fame Academy* – KM

MODEL BEHAVIOUR

I met Nell McAndrew in work last Thursday whilst she was on a promotional visit. Nice girl, so I asked her if she wanted to come and see The Coral with a few of us later that night in Wolverhampton. I said she could have a ticket for half price as I had a spare one (a bargain four quid). She said she couldn't make it because she was so busy all night and needed more notice. Gutted? Not really because she also said she actually hadn't heard of them so I don't think she was my type anyway. The ticket? I gave it to some young, deserving Coralite outside who was giving away the band's flyers in the cold. There is a lesson in that lot I think... somewhere.
TB34, via email

LOVED UP

The *NME* '1 Love' CD is brilliant record. The music is great, it's always nice to hear your fave bands doing other people's songs once in a while (Starsailor, Muse and Jimmy Eat World particularly fucking wicked here) but reading the sleevenotes, you realise it's so much more than music. As well as contributing to a good cause, the sense of unity is the greatest thing – two of the bands who originally started this *You Cock!* business (Starsailor and Oasis) forget their troubles for a while and take the time out to come together for the love of music and I think that's beautiful. The only other thing I wanna touch upon – can we NOT have to wait seven years for this kinda thing? How about making it an annual thing instead? A covers album every fall or something? And when this comes to light, can someone speak to Sir Richard Ashcroft and get him to work his magic on Marvin Gaye's 'What's Going On'.
Shak Yousaf, Streatham

PS... FROM THE DARKEST RECESSES OF THE NMEMAIL BAG

Erm, how can Jools Casablancas be sitting in a go-kart when he's clearly visible on the right of the piccy smirking and chatting to a stringy individual who looks suspiciously like Monsieur Valensi (*News*, October 18)? While The Strokes capable of many things, I suspect they are not yet capable of being in two places at once.
Leigh, via email

Just a quick note for John Owens (*NME*, October 19) regarding his views on the Prodigy's cover of The Specials' 'Ghost Town'. I agree it is a brilliant tune, but not a return to form as they recorded thi track over five years ago. Let's face it, the Prodigy have long passed their sell-by date.
Mark Reynolds (former friend of band)

I had a dream last night about The White Stripes, but they were wearing bright green. What does this mean? Another thing – why don't you tell us what songs are playing on *NME* Radio? I keep hearing good records but don't know who they're by.
Barry 13, via email

Can someone please say thanks to the French horn guy from The Polyphonic Spree for the bottle wine? It was very nice, ta.
Morag Brown, via email

TEXT MANIACS

Pete from the Libertines...or a young jim belushi?

Interpol kick joy xxx

The Libertines drummer is fucking ripped. From Gaz Pacho

Casey Spooner...you twat

PHOTOGRAPHY: ANDY WILLSHER/NIGEL CRANE

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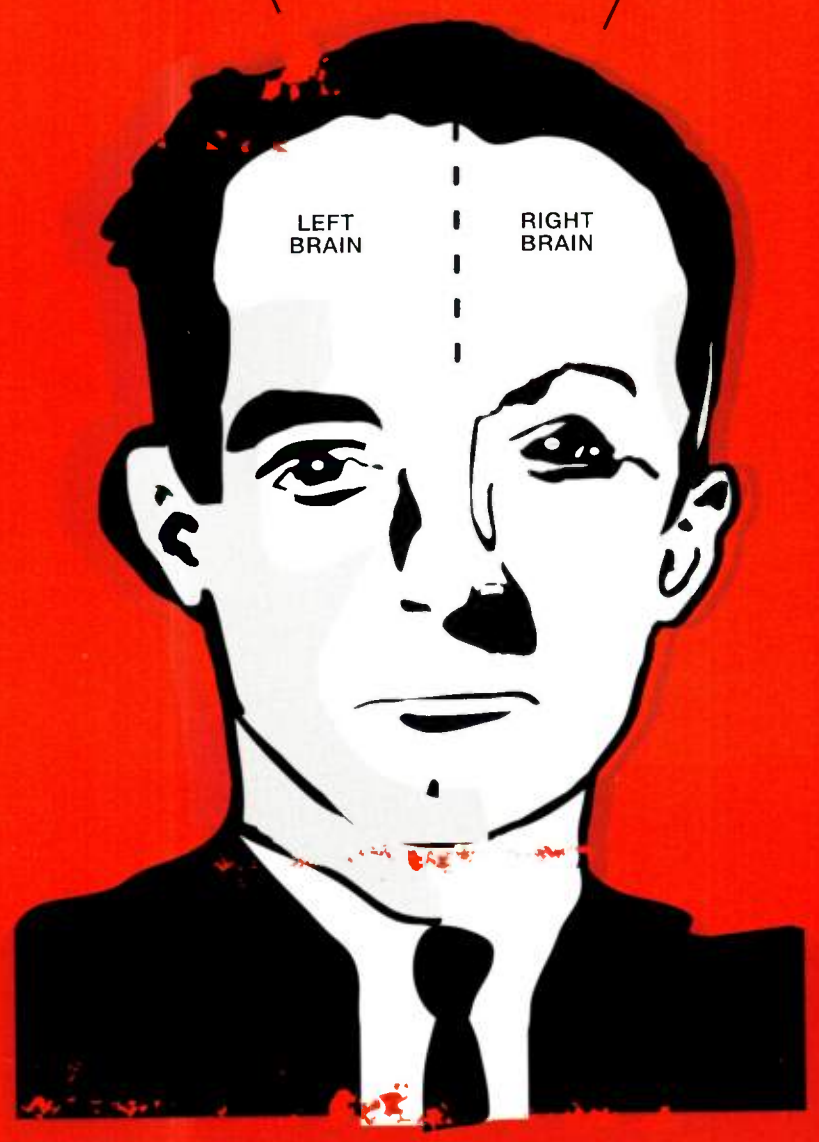

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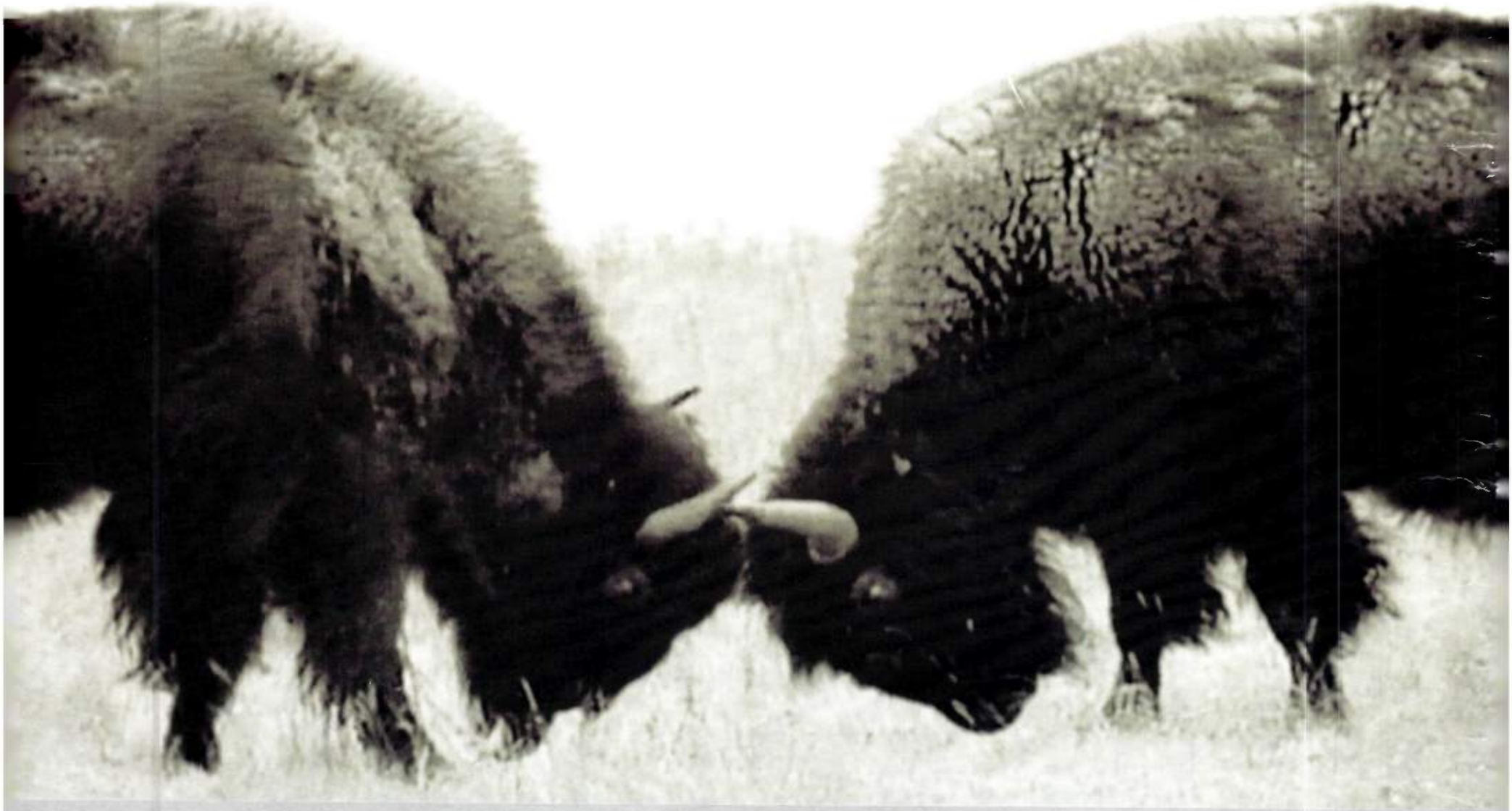

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